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# MUSIC FROM THE TANG COURT

## 2

A primary study of the original,
unpublished, Sino-Japanese manuscripts,
together with a survey of relevant historical
sources, both Chinese and Japanese, and
a full critical commentary

by
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with

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*To those Japanese friends*
*whose gifts of books, microfilms, & photocopies,*
*whose expertise,*
*& whose generous help of all kinds,*
*have so greatly facilitated our studies*
*since contact was first established in 1972*

## *PREFACE*

The Reader seeking a general introduction to the series, and to the scheme adopted for the organization of the contents of this present fascicle, is referred to the introduction to the first fascicle (1981). There information will be found relating to the manuscript sources, to problems of transcription, to the development of our 'Tang Music Group', and of our ideas regarding the history of the manuscript-tradition in Japan. No attempt will be made here, or in succeeding fascicles, to repeat information once given. Where new manuscript-sources come to be used, or where new information requires modification of views previously held, such matters will be recorded in a suitable introduction to a particular fascicle.

With this fascicle, Dr Noël J. Nickson, Foundation Professor of Music in the University of Queensland, joins the group of collaborators as a senior colleague.

## *ACKNOWLEDGEMENTS*

Work on this second fascicle of *Music from the Tang Court* was completed during the two-year tenure of a Leverhulme Emeritus Fellowship (L.E.R.P.). Half the costs of publication have been met by a further grant from the Hinrichsen Foundation. I am deeply grateful to the Leverhulme Trust Fund and to the Hinrichsen Foundation for this generous help. Research grants from the Alexander von Humboldt Stiftung and from the Deutsche Forschungsgemeinschaft are gratefully acknowledged by Dr E. J. Markham and Dr R. F. Wolpert respectively. The kind hospitality of Frau Professor Wolpert at her home in Wiesentheid made possible a memorable month of close collaboration in work on the two suites in this fascicle. Since much of the work on *Ō-dai hajin-raku* presented in this fascicle was done during an approved study-leave programme at the University of Cambridge in 1981, Professor Noel Nickson gratefully acknowledges the assistance of the University of Queensland in supporting the work of the Tang Music Project.

The Japanese title of the series was written by Mrs Niimi Masako 新見政子. The Chinese title (on the rear cover) and all Chinese, Sino-Japanese, or Japanese, in the text of this and the preceding fascicle, were written by Mr Richard Wang of the Chinese Language Project, Faculty of Oriental Studies, University of Cambridge. To both calligraphers, I am indebted.

L.E.R.P.

*Errata* (Fascicle 1, 1981)

p. 9, fn. 11: for *hon* read *bon* (and elsewhere in this title).
p. 11: for 搔 read 掻.
p. 30, fn. 32, line 2: for 乹 read 乾.
p. 56: for 右 read 左; for 'Right' read 'Left'.

Dr A. J. Marett points out that a first account of the binary-marker function of *hiku* 引 was given in his doctoral dissertation of 1976 (Fascicle 1, p. 16, fn. 1; see pp. 191–207), and that a first published account of this phenomenon is to be found in his paper: 'On the *Tōgaku*-piece *Banshiki Sangun* in Hakuga's Flute-Score' (*Hakuga fue-fu no Tōgaku-kyoku Banshiki Sangun-ni tsuite* 博雅笛譜の唐樂曲盤涉参軍に就いて, in *Tōyō Ongaku Kenkyū* 東洋音樂研究 (Tokyo) 1978. L.E.R.P. apologises for attributing to Dr Condit and Dr Markham a discovery made by Dr Marett.

The view of the role of the *ichi*-sign as a binary-marker in unmeasured *Preludes* (Fascicle 1, p. 30) is not shared by Dr Marett, who found that there are certain Sections of certain unmeasured *Preludes* where *ichi* functions as an articulation only. Parallel observations on scores for different instruments suggest, however, that the hypothesis of fundamental binary metre in unmeasured *Preludes* is a useful working hypothesis, subject to modification where, as first shown by Dr Marett, metrical features related to the more complex structure of certain types of Tang suite are to be recognised.

In translating the preface to *Ō-dai hajin-raku* in JCYR and SGYR (Fascicle 1, p. 37), L.E.R.P. wrongly inserted 'last' before 'eight drum-beats' [periods]. The authority for 'last' rests with the *Kyōkunshō*-account (Fascicle 1, p. 20) and if 'last' was to be inserted at all, it should have been in square brackets.

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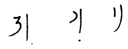
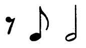
## *Glossary of signs*

In order to provide the reader with as much information as possible, the transcribed quasi-full-score also shows the Sino-Japanese lexigraphs, etc., used to indicate certain features; by showing these, the reader may have opportunity to see what the manuscript score gives, as well as our interpretation of what is given.

| | |
|---|---|
| ( ) | Round brackets enclose notes, etc., to be omitted. |
| [ ] | Square brackets enclose notes, etc., to be supplied. |
| 由 | Chinese lexigraph, read 'yu' in Sino-Japanese, borrowed as sign for a shake. Where the lute, at the same point, shows a plucked mordent, and the zither a slurred mordent, the mouth-organ shake is presumably to be executed as a matching mordent. |
|  | These are reduced forms of 引 , read 'hiku' in Sino-Japanese, originally meaning 'to stretch', hence 'to lengthen'. When the sign functions as a prolongation-sign, the length of the note corresponding to the preceding tablature-sign is doubled. |
| 百 ○ • | These are signs for the bass-drum beat 'hyaku', today executed as  . This method of execution, with a brief up-beat to the main beat, may reflect ancient practice. |
| 丁 | This sign, read 'tei', is defined as a short pause in the *Hakuga no fue-fu* (pp. 13, 16); but perhaps is to be understood as no more than a break in sound-continuity on the part of the wind, marking the end of an extended phrase or section. |
| — | This sign functions as a binary marker in the earliest manuscripts (Fascicle 1, p. 28), and occasionally appears in JCYR and SGYR also. |
| • ∘ | Such intracolumnary dots function as binary markers in later manuscripts as well as in JCYR and SGYR. They may be solid or hollow. For the sake of clarity, hollow dots are used as phrase-markings, in both mouth-organ scores, in the *Broaching.* |

Passages in the mouth-organ parts which have no equivalent in the string parts are transcribed below the systems; their position in the transcription is marked by a letter.

## *Abbreviations*

### *(a) Sino-Japanese, manuscript, primary sources*

| | |
|---|---|
| HFF | *Hakuga no fue-fu* (966) Minamoto no Hiromasa |
| JCYR | *Jinchi-yōroku* (*c.* 1171) Fujiwara no Moronaga |
| KF/HSFR/RK | *Ko fu/Hōshō-fu ritsu/ryo-kan* (1201) Toyohara no Toshiaki |
| RJSF | *Ruijū sō-fu* (11th c.) Fujiwara no Morozane |
| RSCY | *Ruisō-chiyō* (*c.* 1261) |
| SGYR | *Sango-yōroku* (*c.* 1171) Fujiwara no Moronaga |
| SSSTF | *Shinsen shō-teki-fu* (1303) |

### *(b) Chinese and Japanese historical sources*

| | |
|---|---|
| GHMR | *Gakuhō mokuroku* (see GKR) |
| GKR | *Gakkaroku* (1690) Abe no Sueno |
| JFJ | *Jiaofangji* (*c.* 756) Cui Lingqin |
| JGL | *Jiegulu* (*c.* 848–50) Nan Zho |
| KKS | *Kyōkunshō* (*c.* 1233) Koma no Chikazane |
| RMS | *Ryūmeishō* (1133) Ōga no Motomasa |
| TD | *Tongdian* (801, 803) Du You |
| TGS | *Taigenshō* (1510–12) Toyohara no Sumiaki |
| TPGJ | *Taiping guangji* (978) Li Fang |
| WXTK | *Wenxian tongkao* (*c.* 1308) Ma Duanlin |
| YFSJ | *Yuefu shiji* (Song Dynasty, before 1101) Guo Maoqian |
| YFZL | *Yuefu zalu* (890–900) Duan Anjie |
| ZZTJ | *Zizhi tongjian* (1087) Sima Guang |

# 2

# Suite: 'The Whirl-Around' *Toraden/Tuanluanxuan*

# 團亂旋

In the sequence of items in the zither and lute manuscript-collectanea of the late Heian period (compiled *c.* 1171), *Jinchi-yōroku* 仁智要錄 and *Sango-yōroku* 三五要錄 respectively, as also in the zither-manuscript, *Ruisō-chiyō* 類箏治要 (*c.* 1261), the Chinese original of the second suite of Tang-Music was originally very different in character from the first suite. Its position in the sequence is justified by its length (see Fascicle 1, p. 16); but some special association with the first item — 'The Emperor destroys the Military Formations' — may also have re-inforced its position (see p. 8). This suite is also in second place in its modal group (*Ichikotsu-chō/Yiyue-diao* 壹越調 ) in the mouth-organ manuscript of 1244 *Ko fu/Hōshō-fu ritsu/ryo-kan* 古譜/鳳笙譜律/呂巻

## *The title and its significance*

The title occurs, perhaps for the first time in a Japanese source, in the appropriate mode-key list, 'Classes of Mode-Keys of Melodies' (*Kyokuchō-rui* 曲調類 ), in the late tenth-century *Wamyō ruijūshō* 倭名類聚鈔 ; and the piece is there stated to be a 'large piece' (*daikyoku/daqu* 大曲 ). In this same source, the title is written as 團亂旋 (ignoring minor, non-standard, scribal forms of the second and third lexigraphs), and it also appears in this form (but written in standard Chinese characters) in the list of 'Titles of Pieces' (*quming* 曲名 ) in the *Jiaofangji* 教方記 (the Jiaofang was the Chinese imperial 'Teaching-Workshop' for secular court-music and drama) of Cui Lingqin 崔令欽 , completed in, or subsequent to, 756. In this same source, however, the title does not occur in the subsequent shorter list headed 'Names of Large Pieces' (*daqu ming* 大曲名 ). The separation of the latter from the former, however, is due to a later editor, and is an attempt to make sense of three intrusive lexigraphs, *daqu-ming*, which originally preceded a title 蹈金蓮 *Dao jinlian*,[1] 'Following the Golden Lotus', by treating them as a sub-heading, at some stage wrongly taken into the text. This emendation seems not to be valid, however, since a number of the items thus segregated as 'large pieces' are not 'large pieces' in the surviving Sino-Japanese sources; while, on the other hand, several items in the previous list are 'large pieces' in these same sources. The absence of *Toraden* from the list of *daqu-ming* need not therefore raise doubts as to its original status as a 'large piece'. As it stands, the title does not at first sight convey anything very precise: 'To revolve in a coiling riot', perhaps; but graphic variants and compounds of *to/tuan* 團 lead to a sensible reading. The oldest form of the title in a Chinese source, preserved in a fragment of the *Yushi taiji* 御史台記 of Han Yuan 韓琬 , in the *Taiping guangji* 太平廣記 of Li Fang 李昉 (completed in 988; see p. 9), is 團圝旋 , where the second lexigraph (a homophone of 亂 , apart from a tonal difference today) means round, or spherical — properly written 圞 — and the duplet 團圞 means circular or spherical (Matthews' Dictionary 4212). The title might then be read as 'to revolve, or whirl around in a circular manner'. Indeed, many of the compounds in which xuan 旋 occurs have such associations — whirlpool, whirlwind, cyclone, circuit, to encircle, etc. Gimm[1] (1966, op. cit., p. 270) argued, from the meaning of 'round' (for tuanluan), that the title implied a 'round dance' (*Rundtanz*); but the stress of the threefold repetition (in effect), engendered by the overlapping meanings of the three lexigraphs, would seem to imply dancers gyrating individually — possibly (admittedly) in a circle that also appears to rotate. A formulation of the title, to be used in this study, will be introduced after discussion of the history of pieces of this title (p. 9). It is to be noted that the late Tang source *Yuefu zalu* 樂府雜錄 of Duan Anjie 段安節 (Gimm, op. cit. fn. 1, p. 58), perhaps completed about 900, and certainly in existence before 940, gives the title with *yuan* 圓 as the second element; but again the meaning is round or circular; indeed, one of the meanings of the compound 團圓 is: 'a perfect circle' (Matthews' 6549).

---

[1] The literal meaning of this title suggests that the piece may have been related to the *Yunshao-yue* 雲韶樂 . See Martin Gimm, *Das Yüeh-fu tsa-lu des Tuan Anchieh* (Wiesbaden, 1966), p. 140ff.

## *History of pieces of this, or related, title*

The chapter on 'Dancers' in the *Yuefu zalu* (henceforth YFZL) (Gimm, op. cit., fn. 1, p. 251) places the *Tuanyuanxuan* (= *Tuanluanxuan*) in the group of 'Supple Dances' *ruanwu* 軟舞. The list of titles of these, and of the 'Vigorous Dances' *jianwu* 健舞, in YFZL are (as shown by Gimm) portions of more extensive lists in later compilations of Song 宋 and Yuan 元 date (see Gimm, op. cit., p. 256ff, and fn. 11, p. 10). Gimm suggests that the antithesis between the two groups may have been comparable with that between the ancient war-dance and the peace-dance. That it was not a simple sex-difference between dancers is implied by an anecdote concerning a male foreigner who danced 'supple dances' particularly well.

While *Toraden* is the usual Japanese reading of *Tuanluanxuan* today, an old Sino-Japanese reading (in the *Nihon shisō taikei* edition of *Kyōkunshō* (教訓抄：日本思想大系, 1973) preserves the terminal 'n' of the second element; *To-ran-den* ( = *Tuanluanxuan*). Although *Toraden* is no longer danced (or even played) in the Tang-Music repertory today, it is evident from accounts of the piece in *Ryūmeishō* 龍鳴抄 (1133) and *Kyōkunshō* (*c.* 1231) that the nature of the dance (see later) underwent change in Japan from a dance primarily for women to one exclusively for men. *Ryūmeishō* states that 'Although the silken robes are the same, the helmets are changed.' The meanings of 'same' and 'helmets' in this statement call for comment. It is evident, from comments in *Ryūmeishō*, that *Ō-dai hajin-raku*, *Toraden*, and *Shunnō-den*, were grouped together in a unit of four large pieces of which the fourth member was *Sogōkō* (Liquid-amber incense). The sameness of the silken robes may imply that these were the same as for *Ō-dai*, and possibly for the others. The term *kabuto* 甲 (helmet) in a *Bugaku*-context (舞樂 Dance-Music) implies a structure of leather, silk, or paper, the precise construction of which is described in some detail in the handbooks. *Kyōkunshō* also states, without further details, and immediately following the title, 'Helmets are worn.' (*Kabuto ari* 有甲).

That the way was open for profound modification in Japan of the original *ethos* or *Affekt* of such a dance is made plain by the allusive association of *Toraden* with a dance by a lion, a manifestation of Mañjuśri himself, at the end of the fourteenth-century *Nō*-play 'Stone Bridge'/*Shakkyō* 石橋. Dr Carmen Blacker[2] suggests that 'the tune was chosen for the play on its name, *tora* meaning also a tiger.' But the tune, in the sense of the *Tōgaku*-piece *Toraden*, is not performed at the end of *Shakkyō*; at most, the dancing lion is symbolically equated with a tiger, and his dance, therefore, with the tigerly *Bugaku*-dance, lion and tiger being equated as symbols of Mañjuśri. While *Toraden* (the *on*, or Sino-Japanese, reading of the lexigraphs) is meaningless to the ears of most Japanese, *tora* is the native *kun*-reading of Chinese 虎 (tiger) and is a purely Japanese word.

The manner in which the piece is referred to in *Shakkyō* is of interest. The chorus chants twice: '*Shishi Toraden no bugaku no migin*'. This *migin*[3] derives from *migiri* (砌 time, occasion, etc.) by a standard Ancient and Middle Japanese change, and the passage may be translated as: 'The occasion of the Lion's *Toraden*-dance!' or simply 'When the Lion dances *Toraden*!' In the modern paraphrase of the edition by Sanari Kentarō 佐成謙太郎 *Yōkyoku taikan* 謡曲大觀 *2* (1954) p. 1380 (lower margin of the page), it is stated that the lion 'plays (*sōshite iruto* 奏してゐると) the dance-music *Toraden*'; and the heading to the paraphrase states that 'The lion-dance is performed' (*enjiru* 演じる). It is clear, however, that no *musical performance* of *Toraden* is implied.

Reference has already been made (p. 7) to the existence of a link between *Ō-dai hajin-raku/Huang-di pozhen-yue* and *Toraden/Tuanluanxuan*. *Kyōkunshō* refers to a particular occasion when both suites were performed on the same day by the same performers. It is not clear whether the conditions imposed some limitation on the costumes of the dancers, for example, but such an occurrence might have led to the 'militarization' of *Toraden/Tuanluanxuan* as regards some elements of costume. *Kyōkunshō* also indicates a pairing off of *Ō-dai* with *Toraden* from association of the former with the Minghuang Emperor and the latter with his concubine, Yang Guifei, themselves a renowned pair (see p. 46). In the illustration of the costume for *Toraden* reproduced by Xiang Da (fn. 1, p. 45), the helmet of the dancer resembles somewhat the type of crown worn by Taoist priests, itself reminiscent of the 'deer-in-forest' crowns of the Silla Dynasty of Korea. This might be a reminiscence of the condition of Yang Guifei as a Taoist nun. Perhaps a crown came to be interpreted as a helmet.

What the original 'atmosphere' of the *Tuanluanxuan* was may perhaps be inferred from the context in which the term first appears — the extract from the *Yushi taiji* already referred to (p. 7). The entire passage is so remarkable in the unfamiliar light it sheds on manners at the Tang Court that it seems desirable to quote, in translation, in full.[4] A tolerant critic may agree that the tone is light-hearted; but a more severe judge might well find it sharply personal to the point of unkindness, and scarcely compatible with that unswervingly reverential attitude of the Japanese towards Tang culture. A second — and later — version of the anecdote (late eighth, or early ninth, century) is to be found in *Da Tang xinyu* 大唐新語, j. 13, p. 137, in the *Congshu jicheng* 叢書集成 edition, 1935–40.

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[2] Carmen Blacker, *The Catalpa Bow* (1975); see pp. 316, 340.

[3] At one time it seemed to us possible that *migin* might be み吟, where 吟 *gin/yin* is the verb consistently used in Chinese for the quasi-magical singing, humming, or purring, of mythical or real beasts, as in the personal name sometimes given to a treasured 7-stringed zither (*qi-xian qin* 七絃琴 or *gu-qin* 古琴): 龍吟 'The Dragon's Purr'. Professor Tsukishima Hiroshi 築島裕 Tokyo University, has pointed out, however, that there is no instance of the independent use of *gin*, nor could the honorific *mi* be applied to an *on*-reading of a Chinese character.

[4] I am indebted to Dr D. L. McMullen, Faculty of Oriental Studies, University of Cambridge, for saving me from egregious howlers in the translation of this piece, which is in places telescoped to a degree calculated to baffle all but the most experienced of Sinologists.

'Shao Jing of the Tang was a man of Anyang. He was promoted to a grade [in the *jinshi*-examination] and appointed Junior Officer of Fenyin. After successive promotions, he became Granary-Inspector in Xizhou. Transferred, he reached [the post of] Investigatory Censor of the Right Court, and Supernumerary Secretary to the Board of Merit Examination. At that time, the Divine and Military Emperor succeeded to the throne. [Shao] Jing and the Palace Censors, Xiao Song and Wei Keng, all ascended to the palace to conduct affairs. When the rescripts of appointment transferring them out [from the palace] were issued, Jing and Song were both given the rank of Fifth Degree, Fourth Class (*chaosan dafu* 朝散大夫), while [Wei] Keng had no commission. Now Jing and Song looked like barbarians: Jing's nose being prominent, and Song having abundant whiskers. Both at the same time dressed with red sashes, they stood facing one another in court. Keng, on his own, from within the screen, secretly spied on them and recited:

"A pair of barbarians, dressed in crimson robes,
One with abundant whiskers, the other with a great nose.
Facing each other in the hall, standing like opposing down-strokes of the brush,
Esteeming that in status they have no equal in the world."[5]

The entire court recited this with pleasure.

On another day, Emperor Ruizong went to the Chengtian Gate, and all the officials were paraded forth. Keng, dizzy from a fit, fell. He was plump and short, and Jing recited these words about *him*:

"A whirlwind[6] suddenly gave rise to this *Tuanluanxuan* ( = 'whirl-around'; but also 'dumpling-spin'[7])
He lies on the ground like a dumpling wearing legs.
Do not hold it against him that he stirred up the air at court,[8]
Or that he has reverted to his old rank, not being of talent sufficient for the Fifth Class." '

The Chinese text of this second doggeral quatrain is as follows:-

飄風忽起團圞[9]旋
倒地還如着脚䭔
莫怪殿上空行事
却爲元非五品才

御史臺記

From the linking of *Tuanluanxuan* with a dumpling, it would seem to follow that the normal context of the piece of that title lacked high seriousness. Accordingly, it is here and now suggested that the title, in its original usage, may conveniently be translated as 'The Whirl-Around'.

The passage from *Yushi taiji* indicates that the doggerel-verse that includes the term *Tuanluanxuan* was improvised during the lifetime of the Emperor Ruizong (b. 662, d. 716). He came to the throne in 684, was deposed in 690, restored as regent in 710, and abdicated in 712;[10] the passage almost certainly refers to the restoration of 710.

Moronaga's prefaces to zither- and lute-scores of *Toraden* both conclude with a note that the *Nangū ōteki-fu* (see Fascicle 1, p. 37, fn. 44) states: 'Of those who formerly were good dancers of this piece, there were Hayashi no Tadakura, Ōto no Matada, and others.' (For the original Sino-Japanese text see p. 17.) 'The score for transverse-flute by Southern Palace' (Prince Sadayasu was known as 'Southern Palace' — Nangū) was completed in 921, so that the reference carries us back to the first quarter of the tenth century. The Hayashi family is one of four musician-families springing from the Uzumasa clan — Korean immigrants to the court of Shōtoku-taishi 聖德太子, founder of the *Shitennōji* in Ōsaka (the great Buddhist temple completed in 596). The family did not come into prominence until the sixteenth century, however, and nothing is known of this particular member of the family, which today is famous rather for dancers of the Right (that is, of pieces belonging to the ancient Korean repertory: *Komagaku*) than of the Left (Tang-Music/*Tōgaku*/*Tang-yue* 唐樂). The other named dancer is known, however, as the brother of Ōto no Kiyogami, 大户清上, the famous flute-player, and teacher of the Emperor Nimmyō (among others). Matada (readings 'Manawa' and 'Sanetada' are also attested, but *Kyōkunshō* gives the reading 'Matada' in *katakana*) was active during the reign of Emperor Nimmyō (834–48) and is said (again according to *Kyōkunshō*) to have been Chinese — 'a man of Tang'. It is certain that the family had strong Chinese connections, since Kiyogami himself was invited to Tang in the first years of the Jōwa period (834–47). *Kyōkunshō* even asserts that 'a certain flute-score states that Ōto no Matada made it (= *Toraden*)'; but making probably implies, here and elsewhere in *Kyōkunshō*, no more than arranging in certain respects. He could at least have had direct knowledge of the piece in the Chinese tradition. Just how close in time the Japanese tradition of this piece may have been to the earliest Chinese reference can be judged from this: a date, namely 763, associated with an incident in the lifetime of the teacher of the teacher of Kiyogami, takes us back already to within fifty years of the regency of Ruizong of Tang, and hence to the quotation from *Yushi taiji* (p. 9).

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[5] Professor Qu Zhiren, Chinese University of Hong Kong, suggests that, in this doggerel verse, possibly in a local dialect, 慙 *can*, is a substitute for 歎 *tan*, which can mean to sigh with self-satisfaction, as well as with sadness. Furthermore, the sound of 毛 in Tang speech (as today in Cantonese) was such that 毛 may be a dialect substitute for 無. It might also be a graphic corruption of 无 — also a negative.

[6] A pun: *feng* 風 the wind, for 瘋 a fit, apoplexy, a stroke, also *feng*.

[7] Professor T. C. Xu (Hsü), Department of Mechanical Engineering, University of Aston, Birmingham, supplied the information (letter of 19 February 1980) that *tuanluan* 團 圞 is the name today of a dumpling, originally Sechuanese, but known throughout China, made from glutinous rice, sweet or savoury, and boiled in sweetened or salted water. The dumplings are cooked when they rise from the bottom, spinning round as the cook stirs the seething liquid.

[8] Stirring the air by his whirl-around!

[9] The *Taiping-guangji* text has 圝 — vulgar form of 圞.

[10] A. C. Moule, *The Rulers of China 221 B.C. - A.D. 1949* (London, 1957); see pp. 56, 57.

Notwithstanding the lateness in date of the other Chinese sources in which the title *Tuanluanxuan* occurs, namely, in the lists of 'supple' and 'vigorous' dances[11] in *Wenxian tongkao* 文獻通考 (*c.* 1308) and *Yuefu shiji* 樂府詩集 (not later than 1101)[12], these lists exhibit structural features to which attention has not hitherto been drawn, but which are of of significance in relation to the relative ages of the different dances. The *Wenxian tongkao*-lists (henceforth WXTK) begin with the quasi-heading: 'Music of the Tang Teaching-Workshop ( = Jiaofang)'. (This was re-established and re-organized in 714 — see Gimm, op. cit., p. 575.) Very interestingly, WXTK lists first 'the class [of dance-pieces] called "supple" (seven titles)' following this with a list of 'the class called "vigorous" (six titles)'. Thereafter, listing begins again with a new quasi-heading: 'Of former vigorous dance-pieces there were . . . . ' ( 故健舞曲有 . . . ) followed by six titles. This last list is in turn followed by a further quasi-heading: 'Of supple dances there were . . . ' ( 輭 (= 軟) 舞有 . . . ) (five titles). Clearly this second quasi-heading is to be understood as an abbreviation of an original heading: 'Of *former* supple dance-pieces there were . . . '. Now the *Yuefi shiji* (YFSJ) account begins with a firm reign-period attribution: 'In the Kaiyuan reign-period ( = 713–42) there were also[13] . . . ' ( 開元中又有 . . . ) followed by a list of twelve titles — all of 'supple dances'; but the first five of these are the 'former supple dances' of WXTK. Similarly, the list of 'vigorous dances' in YFSJ amounts to eleven titles of which the first five are from the list of six 'former vigorous dances' in WXTK.

The implication of these sequences of titles would seem to be that YFSJ deliberately names older items in first place. A surprising further observation is that the *Jiaofangji* (JFJ) (*c.* 756) lists *only* the dances, whether 'supple' or 'vigorous', that are *not* qualified as 'former' in WXTK; while the *Yuefu zalu* (YFZL) (*c.* 900) lists *only* dances, whether 'supple' or 'vigorous', that were qualified as 'former' in WXTK. This would seem to furnish further evidence of the deliberate choice of older items and practices, by Duan Anjie, for inclusion in his backward-looking YFZL.

In any case, the differentiation between 'older' and 'newer' sections of the 'supple' and 'vigorous' repertoires plainly goes back to the Tang period and probably at least to the Kaiyuan reign-period; and it is of great importance for this present enquiry that the title: *Tuanluanxuan/Toraden*, though present in the comprehensive title-list of the JFJ, does *not* occur in the list of 'supple dances' in JFJ. This surely implies that, by the middle of the eighth century, it was no longer in the current repertory of the *Jiaofang*-performers. The presence of this title (a) in the 'former supple' list of WXTK, (b) in the first half of the 'supple' list of YFSJ, (c) in the 'supple' list of YFZL, emphasizes its relatively early entry into the Tang-repertory, as is indeed suggested by the familiar manner of reference to the dance, made by Shao Jing, perhaps already in 710, but certainly not later than the eighth day of the ninth month of 712. (In anticipation of later studies in this series, it is of interest that many pieces with titles of items from the 'former' lists survive today in thirteenth-century (or earlier) versions, in the manuscripts of the *Tōgaku*-repertory.)

In view of the presence in the 'former vigorous dance' list of a *Hu-xuan* 胡旋 'Barbarian Whirl', it seems possible that the particular 'supple' dance, *Tuanluanxuan*, with its tautological, and purely Chinese, title, may have been a dance-piece devised by Chinese in imitation of a foreign original. Poems by the contemporaries, Yuan Zhen 元稹 and Bo Juyi 白居易, both imply that the particular *Hu-xuan* which excited their interest was not introduced to the court until towards the end of the Tianbao period (*c.* 756), so that a *Tuanluanxuan* referred to by Shao Jing in 710 could not have been an imitation of the *Hu-xuan* from the end of Tianbao. As Gimm has shown (op. cit., p. 264 et seq.), however, *Hu-xuan* dances (performed by tributary dancers) were known in China as early as 705; and at least four different Central Asian states are known to have sent *Hu-xuan* dancers to the court between 705 and 729. A Chinese imitation, devised before 710, is not to be excluded.

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[11] Perhaps better 'supple' and 'vigorous' than Gimm's *sanft* and *kraftvoll*.

[12] The anonymous *Yueyuan* 樂苑 cited in this work cannot be later than 1101, since quotations therefrom occur in the *Yueshu* 樂書 of Chen Yang 陳暘 of that date.

[13] 'Also' since the passage is preceded by accounts of other music.

Ishida Mikinosuke[14] argued for translating 'Hu', in the context of *Hu-xuan*, as 'Sogdian', since the tributary states from whence *Hu-xuan* 'girls' or 'dancing girls' were sent to the Imperial Court between 718 and 729 were either Sogdiana itself or adjoining states. Moreover, it is probable that some of these adjoining states obtained their *Hu-xuan* dancer or dancers from the same cultural centre: Sogdiana.

The poems by Yuan Zhen (779–831) and Bo Juyi (772–846) both reveal the ambivalent attitude of cultured Chinese of the Tang towards the exotic; while fascinated by the spectacle, both are aware of the culturally destructive impact of foreign influences on the court and on the country. In Bo Juyi's poem it is explicitly stated that the leader of the rebellion of 756, An Lushan, danced the *Hu-xuan*, as did the Princess Yang (*Guifei* 貴妃 = Imperial Concubine of the Third Rank). In Yuan Zhen's poem, however, only the dancing of the latter is explicit. Both men were of course writing of events from two decades before their birth. The two poems are by no means easy to translate, but their statements regarding the nature of the dance and its musical accompaniment are readily comprehensible. These latter only will be translated here.

Bo Juyi: *Girls of 'The Sogdian Whirl'*

'Girls of the Sogdian Whirl!
Girls of the Sogdian Whirl!
Hearts respond to the strings! Hands respond to the drums!
At the first sound of strings and drums, two sleeves were raised.
Like whirling snow, so graceful, revolving in the opulent dance!
Whirling to the left, turning to the right, not knowing weariness;
A thousand circuits, ten thousand revolutions, time without end!
Among all things known to mankind, there is nothing comparable.
The hurrying chariot's wheels are slow [in comparison]; the whirling wind lags behind . . . '

胡旋女 胡旋女
心應弦 手應鼓
弦鼓一聲雙袖舉
迴雪飄颻轉蓬舞
左旋右轉不知疲
千匝萬周無已時
人間物類無可比
奔車輪緩旋風遲

(*Yuefu shiji, j.* 97)

Yuan Zhen: *Girls of 'The Sogdian Whirl'*

'With Tianbao about to end, and the barbarian(s) about to revolt[15],
Barbarian(s) offered [to the throne] girls able to perform 'The Sogdian Whirl'.
Their whirling had the result that the Enlightened Monarch, without knowing it, became infatuated.
Bewitching barbarians ere long sneaked into the Longlife Palace.
The meaning of 'The Sogdian Whirl': no one in the world knows it;
The appearance of 'The Sogdian Whirl', I can record.
As when a tumbleweed[16] snaps its frozen root [is its rotating]; as in the Ram's-horn Sickness[17] [is its whirling].
[Like] a crimson dish that whirls on a pole; like the brilliance [of sparks] from fire-wheels[18];
[Like] ear-ornaments of black pearls a-swirling; [like] chasing a meteor;
Rainbow-halo-like gauze-light kerchiefs, as lightning streaming.
A whale under water breathes unseen and lashes the wavy sea.
The spinning wind wildly dances, like sleet in the void.
More than ten thousand [turns]! Who can tell end from beginning?
The entire audience could not distinguish back from front of the spinning dancers.
The lesser-concubine onlookers converse together:
If they wish to make offering for their ruler's favour, it has to be done in the circular metamorphosis [of this dance].
Right and wrong, good and bad, according to their ruler's words;
South or North, East or West, following their ruler's glances.
The softly compliant bodies wear girdle-ornaments.
Flying hither and thither, encircling fingers like bracelets . . . '

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[14] Études sino-iraniennes, I: À propos du *Hou-siuan-wu* 胡旋舞', *Memoirs of the Research Department of Tōyō Bunko*, Vol. 6 (1932), pp. 61–76.

[15] Ishida (fn. 14) equates the 'Hu' in this first line with An Lushan himself and reads the second line as if An Lushan in person offers the dancers to the throne.

[16] The plant is defined as a wild raspberry.

[17] Epilepsy.

[18] Catherine Wheels.

天寶欲末胡欲亂
胡人獻女能胡旋
旋旋得明王不覺
迷妖胡奄到長生殿

胡旋之義世莫知
胡旋之容我能傳

蓬斷霜根羊角疾
竿戴朱盤火輪炫
驪珠迸珥逐飛星
虹暈輕巾掣流電
潛鯨暗噏笡波海

回風亂舞當空霰
萬過其誰辨終始
四座安能分背面
才人觀者相爲言
承奉君恩在圜變
是非好惡隨君口
南北東西逐君眄
柔軟依身著珮帶
徘徊遶指同環釧

(*Yuefu shiji, j.* 97)

A second manner of performing a *Hu-xuan* is mentioned in YFZL (and cited in quotation in YFSJ), namely, that it is 'danced on a small revolving ball, rolling hither and thither, without the two feet ever leaving the surface of the ball; their skill lies in this.' Evidently the dance described by Yuan Zhen and Bo Juyi was not of this kind, but rather the 'quickly revolving like the wind' of the Tang History (see preface to *Hu-xuan nu* in YFSJ).

No certainty exists as to the number of performers involved, although Ishida notes that three such dancers (*Hu-xuan nuzi san ren* 胡旋女子三人) are specified (see *Cefu yuangui* 册府元龜, *j.* 971) in the tribute from Miguo 米國 (Māymargh) in the first month of 729. Certainly the dancers were usually girls; but Bo Juyi states that An Lushan himself danced the *Hu-xuan.* The precise nature of the costume worn by the dancers is also uncertain, reports of *Tongdian* 通典 and *Jiu Tangshu* 舊唐書 differ; but there is no hint in the Chinese sources of the 'helmets' of Japanese accounts (p. 8).

Although Bo Juyi refers to 'strings' and 'drums' accompanying the *Hu-xuan* dances, the *Jiu Tangshu* account specifies flutes, drums, and cymbals (*Jiu Tangshu, j.* 29). It is unlikely, however, that Bo Juyi will have been mistaken in describing a palace-performance.

Returning now to the traditions regarding this piece recorded in *Kyōkunshō*, reference is made to an unidentified 'book', giving the title as 'The Imperial Consort's Whirl-Around' (*Kisaki-no-miya no Toraden* 后宮團亂旋). The editor of the *Nihon Shisō Taikei* (日本思想大系 1972) edition asks 'does this refer to Yang Guifei?', to which, in view of the poems of Bo Juyi and Yuan Zhen the answer must be 'Yes'. However, the Princess Yang was not introduced to the court until 740; and if the extract from the *Yushi taiji* (p. 9) is accepted as evidence, the piece must have been well-known at court long before this. Even if it cannot have originated, either with the Xuanzong Emperor, Minghuang (713–56) (this too is suggested by *Kyōkunshō*), or with his favourite, Yang Guifei, however, it may yet have undergone balletic or other revision in Minghuang's reign, and indeed the participation of Yang Guifei in such a performance would be in character.

Since, not withstanding the use of the title *Toraden* by the chorus in the Nō-play, *Shakkyo* (p. 8), no *performance* of the piece itself is recorded in *Kokonchomonjū* (古今著聞集[19] by Tachibana Narisue 橘成季), it would seem that performances were rare. In support of this view, *Kyōkunshō* itself makes mention of performances or performers only in the twelfth or thirteenth centuries, for example, in 1147 (Kyūan 久安 3), in 1511 (Nimmyō 仁平 1), and in 1220 (Jōkyū 承久 2). Flute-players mentioned in connection with the performance both of *Ō-dai* and of *Toraden* are 'Mr Kobe'[20] and 'Mr Ōga', both known elsewhere in musical contexts. Had Zeami (or Motomasa) (author of *Shakkyō*) ever witnessed a performance of *Toraden*? Or was his allusion no more than a literary resonance?

## *Preliminary comments on the structure of the suite*

The structure of *Toraden/Tuanluanxuan* is in several respects more typical of the suite or 'large piece' (*daikyoku/daqu* 大曲) of the Tang period, as revealed in literary sources, than is that of *Ō-dai hajin-raku* (Fascicle 1, p. 19) (see Gimm, op. cit., pp. 225 et seq.) It consists, nominally, of four (or five — see later) named movements, although the last is a fast repeat of the second (or third). Unlike *Ō-dai hajin-raku*, there is no special *Processional*, and the dancers process from tiring-tent to stage to the music of a modal prelude. According to *Ryūmeishō*, when the dancers enter they do so to a *kanjōshi/shang diaozi* 上調子 'upper modal prelude'. The meaning of this 'upper' is not understood; but one such (for flute, and in the *Taishiki-chō* 太食調 mode-key) is transcribed by Shiba Sukehiro.[21] According to *Ruisō-chiyō* (1261), however, when the dancers enter it is a *bongen* 品玄 that is played. Again, the formal significance of the term is unknown; but *bongen* for flute are transcribed by Shiba in all mode-keys (op. cit., pp. 124–40). In KF/HSFR/RK, however, the dancers are merely said to enter and leave to the *chōshi/diaozi* — the modal prelude.

The *Prelude* (*Jo/Xu* 序) is of particular interest. It consists of three Sections (*jō* 帖). This condition is noted by *Ryūmeishō, Ruisō-chiyō, Jinchi-* and *Sango-yōroku,* and *Ko fu/Hōshō-fu ritsu/ryokan*; but *Kyōkunshō* adds the interesting alternative subdivision into *Prelude* (*Jo/Xu*; first Section only) and *Middle Prelude* (*Chūjo/Zhongxu* 中序; Sections 2 and 3). The distinction has a metrical basis. In all three Sections, 16 bass-drum-beats are marked. In Section 1, these occur at the ends of drum-beat periods that consist of a variable number of binary units. In Sections 2 and 3, the drum-beat falls on the seventh (crotchet/eighth-note) beat of 4/2 measures — apart from an irregular first measure and five terminal drum-beat periods in the '*Prelude*-manner' at the end of both Sections. *Kyōkunshō* differentiates between the metrical features of the two parts of the *Prelude* as follows: 'The *Prelude's* one Section is danced entirely to "*Prelude*-blowing ( = playing)". The *Middle Prelude's* two Sections are matters of "Music-blowing ( = playing)".' (序一帖ミナ序吹舞ナリ。中序二帖。樂吹物。) *Kyōkunshō* then adds (what the score, p. 30, shows) that the last five drum-beat periods are to be danced 'in the *Prelude*-manner' (末五拍子ハ序舞 *sue no go byōshi wa Jo ni mau*); furthermore, the second Section of the *Middle Prelude* is stated to be 'the secret Section of the said piece' (*chūjo no daini jō wa tō kyoku no hijō nari* 中序第二帖ハ當曲ノ秘帖ナリ).

The specification of a *Chūjo/Zhongxu* is important because this was the second of the three main divisions of a typical *daikyoku/daqu* (see Gimm, op. cit., p. 226). A change in metre in the suite between Jo/Xu and Chūjo/Zhongxu is thus made plain; but it is not the case that the *Prelude* is both *senza misura* and *tempo rubato* (in Bartók's sense) — as has in the past been assumed to be true of *Preludes* in general — while the *Middle Prelude* is *misurato.* The *Prelude* is *senza misura* but *tempo giusto.* Both, in fact are *tempo giusto*; the distinction between *Prelude* and *Middle Prelude* lies in the nature of the metre of the two types of movement.

That of the *Prelude* has already been described and illustrated in detail in Fascicle 1. What is new in the *Kyōkunshō* description is the antithesis between *jo fuku/xuchui* 序吹 (for the *Prelude*) and *gaku fuku/yue chui* 樂吹 (for the *Middle Prelude*). It is certain that *Preludes* were danced to, and their composition — in terms of drum-beat periods compounded from binary units, each period ending in a drum-beat on a cadence — is compatible with their dance-character; note (for example): *jo fuku mai nari* 序吹舞ナリ (see preceding paragraph).

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[19] Completed in 1254, but covering anecdotes and reports with a musical content from *c.* 924 to 1178.

[20] This association is of interest since a flautist-member of the Kobe family is also named as playing the Lion-Dance music in 1118 (*Kyōkunshō*, *4*, 252 — *Zokugunsho-ruijū*; see 'Music for a Lion-Dance of the *Song* Dynasty', *Musica Asiatica 4* (1984), pp. 200–12). Might not this be, in part at least, the source of association between *Toraden* and *Shishi-mai* 獅子舞 in the time of Zeami?

[21] Shiba, Sukehiro 芝祐泰, *Gosen-fu ni yoru Gagaku-sōfu* 五線譜による雅樂総譜 (4 volumes, Tokyo, 1972).

In historical musicological studies of Tang-Music, this is the first firm evidence encountered that suggests the existence of a metrical difference between *Prelude* and *Middle Prelude*. That the two types of movement were, in a sense, equally 'measured' is shown by the fact that to both of the Sections of the *Middle Prelude*, as well as to the single Section of the *Prelude*, the same number of drum-beats is allotted, namely sixteen.

Setting out the cadences on which successive drum-beats fall in the first Section of the *Prelude* — that is, in the *Prelude*-proper according to *Kyōkunshō* — the sequence of cadential notes is of musical interest, as was found to be the case in the *Jo/Xu* of *Ō-dai hajin-raku* (Fascicle 1, p. 21):

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| (1) | (2) | (3) | (4) | (5) | (6) | (7) | (8) |
| *b* | *b* | *b* | *e'* | *a* | *d'* | *e'* | *a* |
| (9) | (10) | (11) | (12) | (13) | (14) | (15) | (16) |
| *a* | *d'* | *d'* | *a* | *f*♯ | *d'* | *b* | *d'* |

Here again, segments of four and eight cadences form musically rational groups; and it is to be noted that the final (*d'*) ends the last group only — there is (for example) no 'Half-Section', ending on the final, as there was in the much larger *jo/xu* of *Ō-dai*. Of musical interest is the modal ambiguity of the first segment of four notes, which has the effect of keeping the listener uncertain of the mode-key — a good device for obtaining attention and suspense at the beginning of a piece.

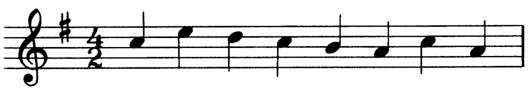
As with *Ō-dai*, the *Prelude* — in the sense of the first Section of the *Prelude* — is represented, both in JCYR and in SGYR, by primary and secondary versions. The latter is headed 'the same first Section' (*dō ichi jō* 同一帖). In contrast to *Ō-dai*, however, where authorities are frequently cited, the relatively few glosses and marginal comments in *Toraden* are ascribed simply to 'a version' (一說 *issetsu*), or to 'the honoured volume' (御本 *go-hon*) — perhaps even 'the Imperial volume'. What manuscript is intended by this manner of reference has not as yet been determined.

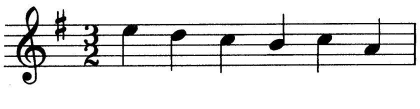
The *Middle Prelude* (p. 27) begins, for all instruments shown here, with an anomalous first measure. Intracolumnary dots (see Fascicle 1, p. 29) in KF/HSFR/RK and SSSTF suggest that this is a measure of twelve beats. SGYR notes ten or nine *kakko/jiegu* beats (see Fascicle 1, p. 29); SSSTF shows alternatives for the *kakko/jiegu* pattern, to right and left of the column of main tablature-signs (see later, p. 27).

The opening measure of the second Section of the *Middle Prelude* (or Section 3 of the *Prelude*) is also non-standard, perhaps originally including twelve rather than eight beats; and the entire section is, in effect, Section 1 of the *Middle Prelude* with a modified incipit. Indeed, while KF/HSFR/RK and SSSTF write out Section 3 in full, JCYR and SGYR insert the lexigraph 同 *dō/tong* ('same') at the side of the first primary tablature-sign that follows the varied incipit; and SGYR adds, following the heading to the third Section: 'from here onwards, same as second Section' (*ika dō ni jō* 已下同二帖).

The significance of the name of the third major division of the Tang daikyoku/daqu, namely *Broaching* (*ha/po* 破) was considered in Fascicle 1, p. 22. The *Entering Broaching* (*Juha/Rupo* 入破), as shown in the scheme (drawn up by Gimm: op. cit., p. 227), for the suite in general, was the first subdivision of the *Broaching*. (The significance of the qualification 'Entering' is not known. Two instances of movements named *Entering Broaching* occur in pieces in the *Ichikotsu-chō* mode-key group, namely this example from *Toraden* and a further example from *Shunnō-den* (p. 64). The fact that both are in 3/2 may be significant.) In KF/HSFR/RK, an important tempo-indication is added: 'quickly' (*sō/tsao* 早), and this score also retains the earlier term for a repeat: *hen/pian* 遍, noting 'four repeats' (that is: 'play four times') (*yonhen/sipian* 四遍), where JCYR and SGYR state *yonhen/sifan* 四反 (= 返).

The most striking feature of the *Entering Broaching* is the change, from the 4/2 metre of the *Middle Prelude*, to 3/2. In the case of other sequences of 4/2 and 3/2 movements in Tang suites — in *Shunnō-den/Chunying-zhuan* (p. 45) from *Zhongxu* (or *Sattō*) to *Rupo*, or in a Song 宋 Lion-Dance between *Xu* and *Po*[20] — there is some evidence that the movement in 3/2 is a proportional, measure by measure, thematic reduction of that in 4/2. This appears perhaps most clearly in *Chunying-zhuan* (see p. 106). In the case of the *Entering Broaching* from *Tuanluanxuan/Toraden*, there is no evidence of such bar-by-bar reduction of the *Chūjo/Zhongxu* to yield the *Juha/Rupo*. In the measured portions of the two movements, there is some parallel in the aspect of the mode that is dwelt on: phrases cadence on *b* and *a*, and *c* frequently falls on strong beats, for example. The sharing of notes between the fourth measure (in 4/2) of the second and third Sections of the *Prelude* (that is, the *Middle Prelude* according to one system of nomenclature), and the first measure (in 3/2) of the *Entering Broaching* (*Juha/Rupo*), may be no more than use of a common melodic formula from the particular aspect of the mode here explored.





Of the several movements of *Toraden*, the *Stamping* presents the greatest difficulties of transcription. The name itself, *Sattō/Sadao* 颯 踏 occurs in a poem by Li Bo 李白 (Kyōto Index, No. 84). (*Ryūmeishō* notes the reading *satō*; and the *Nihon shisō taikei* edition of *Kyōkunshō* gives the reading *Sattō*.) The essential element would appear to be *tō/dao* 蹈, meaning 'to tread on, to follow', etc. This meaning overlaps with that of *sa/sa* 趿 'to tread on', and a homonym of this (in Chinese in the same tone) is *sa* 靸, 'slippers, shoes'. A further Chinese *sa* 颯 means a gust of wind, and may have become associated with the essential *dao* as a qualification. In his structural scheme for daikyoku/daqu, Gimm (op. cit., p. 226) places the *sa* 靸 at the end of the *Prelude*; but the *dao* 蹈 exists in the compound *daoge* 蹈歌 'Stamping Song', and this latter is given by him as an alternative name for the *Middle Prelude.* Attention should be drawn to the overlap between *ta* 踏 and *dao* 蹈, and to the possibility of confusion by the substitution of one lexigraph for the other. The Japanese *on* readings of *satō* or *sattō* clearly indicate that *dao* is the original lexigraph.

Manuscripts for all instruments agree in the absence of kakko/jiegu beat-dots from the tablature for the*Sattō*; but while KF/HSFR/RK adds the tempo-indication 'quickly' (*sō/cao* 早), following the title, JCYR and SGYR supply the indication *Jo hiku/Xu yin* 序引 'lengthen *Prelude*-like'. SSSFT gives no indication of pace; but its version includes 32 bass drum-beats, implying (presumably) that a repeat of the unit of 16 such has been written out in full. Such a repeat is authorized in all manuscripts transcribed, save SSSTF. In KF/HSFR/RK, the instruction occurs following the movement-title, *Sattō*: 'two repeats' (*ni hen* 二返); in JCYR and SGYR, on the other hand, the statement occurs in the prefaces: 'two repeats should be played' (*ni hen hikubeshi* 可彈二反).

In the versions of all four manuscripts, the metrical structure of the *Stamping* exhibits variation in the number of beats to the measure; to this extent there is a parallel with one *Stamping*-movement transcribed by Marett from *Hakuga no fue-fu* (Fascicle 1, p. 16, fn. 1), namely that in the suite 'Miss Cao' (see *Musica Asiatica 1*, p. 59). On the other hand, the *Stamping* in 'Liquid-amber-incense' (Marett, *Dissertation*, p. 290) and in 'Miss Agui' (Marett, *Dissertation*, p. 278) is regular, though in different metres: the former in 2/2, the latter in 4/2. At first sight, and giving weight to the string parts, the *Sattō* appears to be a mosaic of 2/2 and 3/2 measures; and the two mouth-organ scores can be read in this sense.

Although JCYR and SGYR state that the *Quick* is to be repeated seven times, and continue 'namely, by playing the *Broaching again*' (*sunawachi Ha o motte sarani hiku* 即以破更彈) — that is to say, the *Quick Tune* (*Kisshō/Ji Sheng*, as it is headed) is a repeat of the *Entering Broaching* (note the omission of 'entering' in the preceding statement), KF/HSFR/RK writes out a single repeat as the *Quick Tune* without comment. Furthermore, the first note of this written-out version is *b*, rather than *e*, as in the first statement of the *Entering Broaching*. Very interestingly, *Ryūmeishō* notes: 'However, in playing, only one hole ( = note on the flute) is to be changed (*Tadashi fuite hito ana kawaru bakari nari* たゞし吹いて ひとあな かはるばかり也). KF/HSFR/RK thus retains a feature specified in 1133.

No song-text for any movement of *Toraden/Tuanluanxuan* is preserved in the *Gakukō* 樂考 of *Gakkaroku* 樂家録 (maki 32, p. 967). A statement in *Ryūmeishō* appears to say: 'The words also of the music of the *Quick* are the same as those of the *Entering Broaching*' (*Gaku no kotoba mo Juha onaji koto nari* 樂のことばも 入破おなじ 事也); but the phrase *gaku no kotoba* 樂のことば' is editorially interpreted as the *kakko/jiegu* beats of the music, rather than the simple reading of 'word'.

For notes on transcription and associated matters, and on the manuscript sources in tablature here transcribed, reference may be made to Fascicle 1, pp. 26–34.

## *Prefaces to Toraden from five manuscript sources in tablature*

## KF/HSFR/RK

'The Whirl-Around'

New music. There is a dance. Dancers enter and retire to the *Modal Prelude.*
・新 樂 ・有 舞・ 舞 出 入 調 子
*Prelude:* three Sections. Drum-beats 16 for each separate Section.

序 ・ 三 帖 ・ 拍 子 各 十 六

## SSSTF

'The Whirl-Around'

*Prelude:* three Sections. Drum-beats of each 16.
序 三 帖 拍 子 各 十 六

*Entering Broaching:* 16 drum-beats.
入 破 拍 子 十 六

*Stamping* and *Entering Broaching* also each 16 [drum-beats].
颯踏 入 破 亦 各 十 六

## JCYR

'The Whirl-Around'

*Prelude:* three Sections. Drum-beats of each 16.
序 三 帖 拍 子 各 十 六

*Broaching:* drum-beats 16. To be played four times.
破 拍 子 十 六 可 彈 四 反

*Stamping:* drum-beats 16. To be played twice.
颯 踏 拍 子 十 六 可 彈 二 反

*Quick Tune:* to be played seven times.
急 聲 可 彈 七 反

Accordingly, with the *Broaching* being played again, in all there are 256 drum-beats.
即 以 破 更 彈 合 拍 子 二 百 五 十 六

Nowadays the *Entering Broaching* is played twice [that is, not *four* times].
今 世 入 破 彈 二 反

In addition to the comment above, when abbreviating, play only two Sections of the *Prelude.*
餘 如 上 註 略 時 序 彈 二 帖

*Entering Broaching* and *Stamping*: play each once.

入 破 颯 踏 各 彈 一 反

*Quick Tune:* play twice.

急 聲 彈 二 反

When the dancers emerge and retire use the *Modal Prelude.*

舞 出 入 用 調 子

Large piece. New music.

大 曲 新 樂

The *Transverse-Flute Score* of Nangū (Fascicle 1, p. 37) states: Of good dancers of this piece in antiquity there were Hayashi no Tadakura, Ōto no Matada, and others.

南 宮 橫 笛 譜 云 昔 善 儛 此 曲 者 有 林 直 倉 大 户 真 繩 等

## RSCY (*Ruisō-chiyō*) (For the sake of comparison with JCYR a translation of this preface is included.)

'The Whirl-Around'

Large piece. New music. When the dancers emerge blow ( = play) *bongen* ( a type of *Modal Prelude*, see p. 13), when they retire blow (= play) *kanjōshi* (p. 13).

大 曲 新 樂 舞 出 時 吹 品 玄 入 時 吹 上 調 子

*Prelude:* three Sections. Drum-beats 16. When abbreviating play two Sections.

序 三 帖 拍 子 十 六 畧 時 彈 二 帖

The first Section begins with dragging, bent [-finger] plucking.

第 一 帖 始 於 曳 僂 操

The second Section: greatly-bent plucking. The posterior five drum-beat periods to be plucked dragging continually.

第 二 帖 大 僂 操 奥 五 拍 子 曳 累 操

The third Section: greatly-bent plucking, repeat the second Section. This is an *incipit* ( = changed beginning). As to Sections 1–3 play them with a break between.

第 三 帖 大 僂 操 反 付 二 帖 是 喚 頭 也　一 二 三 帖 切 々 彈 之

*Entering Broaching:* drum-beats 16. Greatly-bent plucking. Same words [ = notes] (see p. 48).

入 破 拍 子 十 六 大 僂 操 同 詞

Twice.

二 反

Posterior eight drum-beat periods to be plucked dragging continually. To be played four times.

奥 曳 累 操 八 拍 子 可 彈 四 反

*Stamping:* drum-beats 16. Begins with dragging continual plucking, but play it quickly. To be played twice.

颯 踏 拍 子 十 六 始 於 曳 累 操 但 早 彈 之 可 彈 二 反

*Quick:* drum-beats 16. It is not a separate piece but the *Broaching* played again. May be played seven times. The *Ribuō ryūteki-fu* states: Of good dancers of this piece in antiquity there were Hayashi no Tadakura, Ōto no Matada, and others.

急 拍 子 十 六 非 別 曲 更 彈 破 也 可 彈 七 反　吏 部 王 龍 笛 譜 曰 昔 善 儛
此 曲 者 有 林 直 倉 大 户 真 繩 等

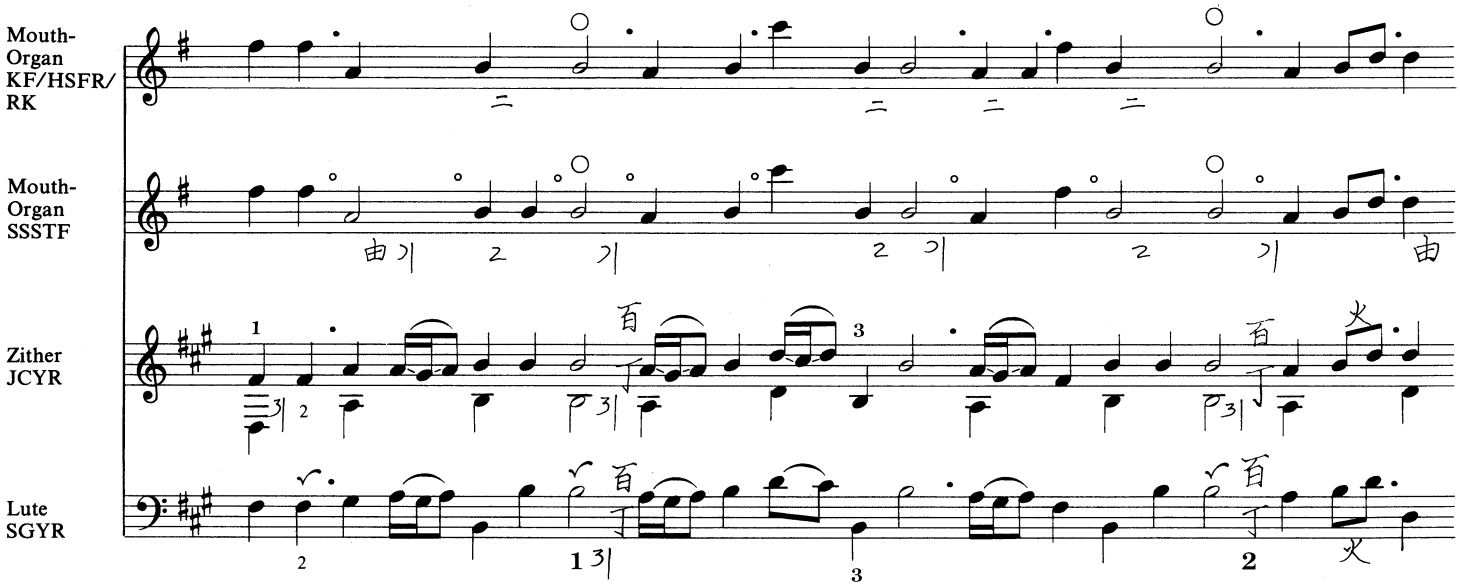
## SGYR

In this manuscript, the preface differs slightly from that in JCYR. The title of the fourth movement is first given as '*Quick*' (omitting 聲 ). 彈 is superfluously inserted between 破 and 颯 (last line, p. 16). 大 has been inserted as a correction in the last line.

## *PRELUDE* *Jo/Xu* 序

In transcribing the *Prelude* of *Toraden*, signs for bass-drum beats are placed as shown in the respective manuscripts: *above* the note on which the main drum-stroke falls (corresponding to placement to the right of the tablature-sign in the main column of signs) in the mouth-organ parts, and *following* that note in the parts for zither and lute (corresponding to placement below the tablature-sign in the main column of signs). As argued on p. 101, we now hold that the drum-stroke falls *on* the cadential note, in unmeasured, *tempo-giusto Preludes*, and not *after* that note, as suggested in Fascicle 1. Where, in the string-parts, the concluding cadence of a drum-beat period is represented by a broken octave in crotchets/quarter-notes, rather than by a minim/half-note, the ictus of the drum-beat falls on the first crotchet. *Kakko*-dots (*kobyōshi*; see Fascicle 1, p. 29) are shown in the transcription of the mouth-organ parts in Sections 2 and 3 of the *Prelude*, but in the string-parts they are shown only in the first measure of the zither-part. In the mouth-organ parts they continue until cancelled during the preludial codas.

### *Section 1*



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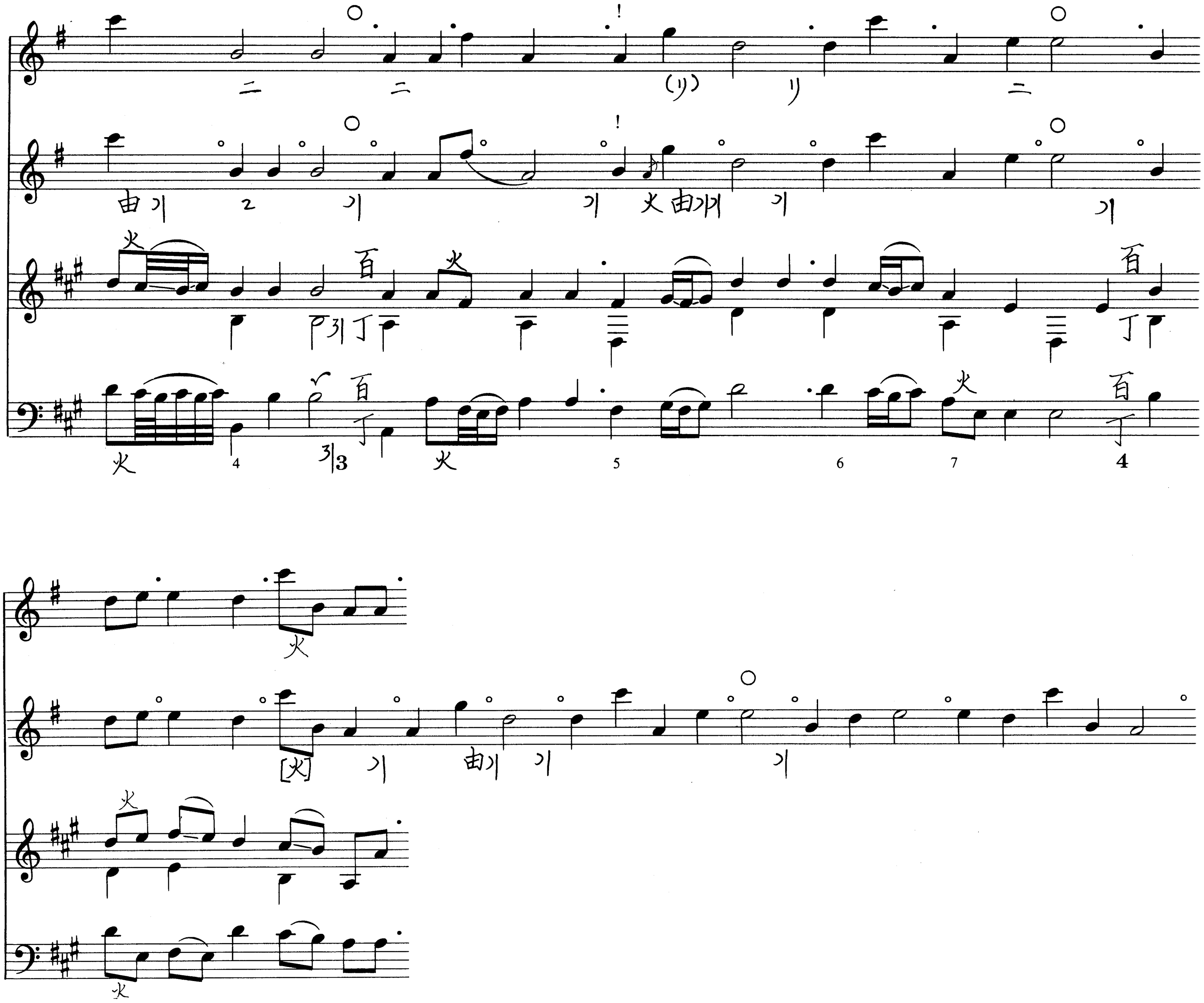
[1] In transcribing *Ō-dai hajin-raku* (Fascicle 1) from the zither-score (JCYR), it was stated (op. cit., pp. 29, 58) that, in earlier Sino-Japanese tablatures for zither, complexes written as large and small lexigraphs (numerals, etc.) spaced as □▫ , are to be interpreted as broken octaves, in a sequence of two crotchets or of two quavers. In more recent scores, such complexes are used only for a sequence of simultaneous octaves followed by a repeat of the upper note, in durations of two quavers (see E. J. Markham, *Saibara — Japanese Court Songs of the Heian Period*, Dissertation for the Degree of Ph.D., University Library, Cambridge, No. 11599, 11600, 1980). In transcribing *Toraden*, such complexes as these that occur infrequently in the *Prelude*, and in the *Stamping*, have been treated as broken octaves, since pieces in the 'preludial manner' seem to have ceased to be performed at an early date, and may be assumed, therefore, to have been played by the zither in the older manner — possibly to be equated with the 'Chinese manner' referred to in the *Genji Monogatari* (see L. E. R. Picken and Y. Mitani, 'Finger techniques for the zithers *sō-no-koto* and *kin* in Heian times' in *Musica Asiatica 2*, pp. 89–114; p. 112). This was also the style of the modal preludes ascribed to Sun Bin (*Music from the Tang Court*, Fascicle 1, p. 29), where simultaneous octaves are rare. In the measured movements of *Toraden*, this complex does not occur.

[2] In the *Saibara*-scores investigated by Dr Markham (see fn. 1), the use of *hiku* 引 in a position where it cannot be acting *either* as an archaic binary marker, *or* as a simple prolongation sign, led her to interpret its action as that of a dot, leading to a dotted value for the note preceding. Here, the presence of *hiku* following the first note in both zither and lute tablatures might also be interpreted as a sign that the first note is to be dotted. But this is the only occurrence of the sign in this position throughout *Toraden* and for that matter throughout *Shunnō-den* as well. In one other *Prelude*, its presence in this position has been noted, namely, after the first note of *Banshiki Sangun*. In this last instance, if *hiku* were to be interpreted as giving the preceding note dotted value, the following quaver is the only single quaver in the entire *Prelude*. Notwithstanding the reasonableness of the 'dotting' function in *Saibara*, it seems preferable to regard the role of *hiku* here as a tempo-indicator — that notes are to be lengthened, stretched (*hiku*) throughout the *Prelude*. This seems, indeed, to be an important characteristic of *Preludes*, namely, that they are to be played with a larger value for the unit-duration than that used in other movements.

[3] In the light of the usual quaver-value of broken octaves on even beats in the zither-parts, this octave (and that in the lute-part also) might alternatively be read in quavers; and the two *b*s in the mouth-organ parts, correspondingly, as repeated quavers.



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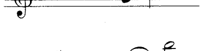
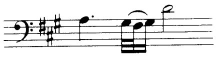
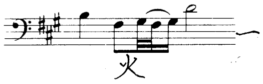
[4] In SGYR, an apparently superfluous repetition of this low *b* appears to be marked as a mistake (reading 非 for ヒ *hi*) and is partly enclosed by a single, square, right-hand bracket.

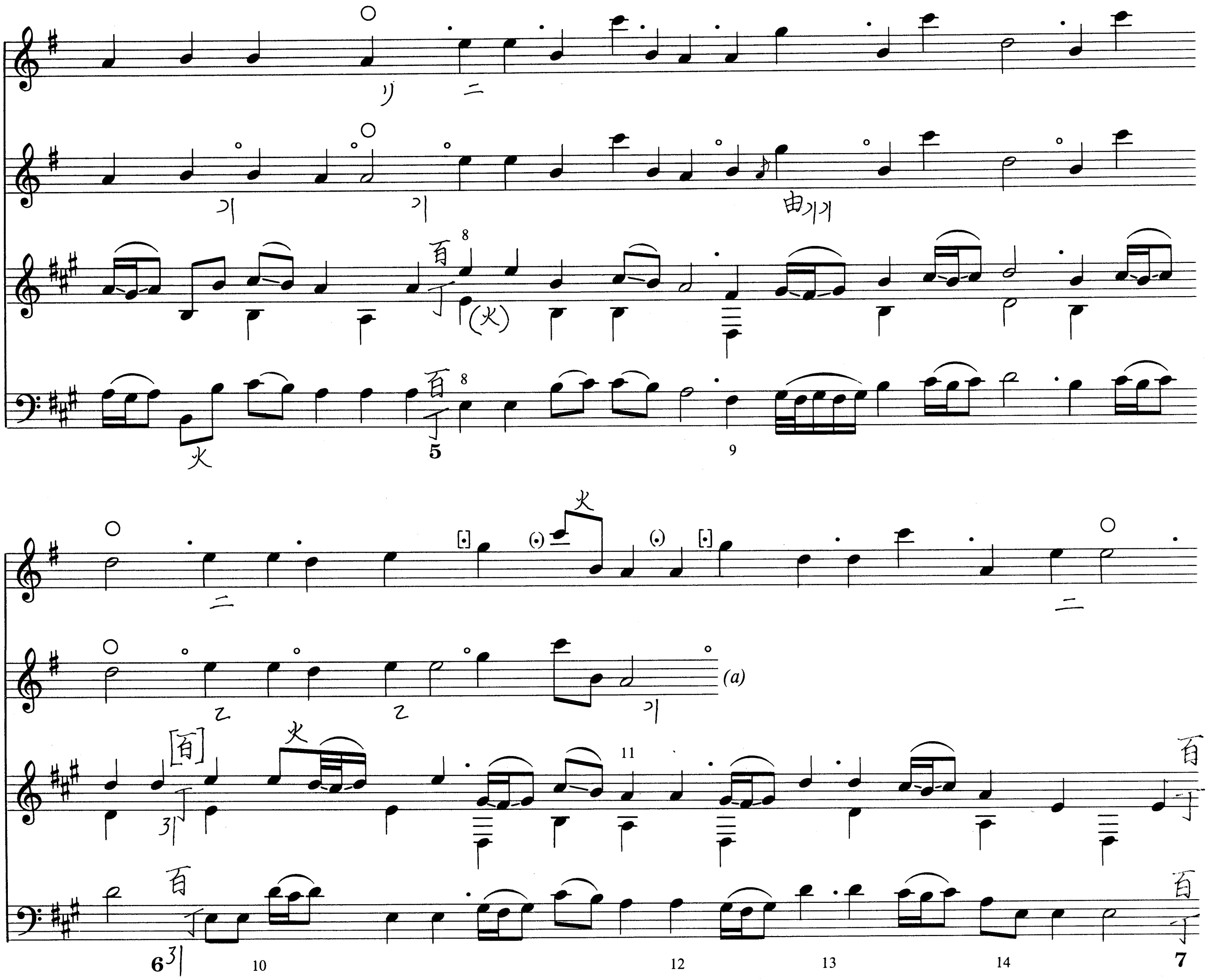
[5] SGYR (right) (1)  (in flute tablature) タ リ 丄 由リリリ!六リ!

(2)  一 説」 *issetsu* 'one version states'

(left)  一説」 *issetsu*

[6] SGYR (left) 'one version states 火 '

[7] SGYR (right) 'one version states no 火 '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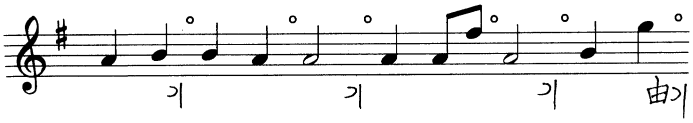
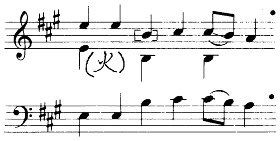
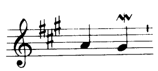
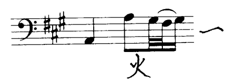
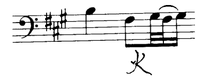
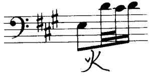


[8] Alternatively, and matching the mouth-organ parts, the strings may originally have read: 

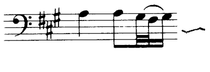
[9] SGYR (right) (1)  (in flute-tablature) 夕上由ﾘﾘﾘ

(2)  一說 'one version states'

(left)  一說 'one version states'

[10] SGYR (left) ' 火 one version states = 

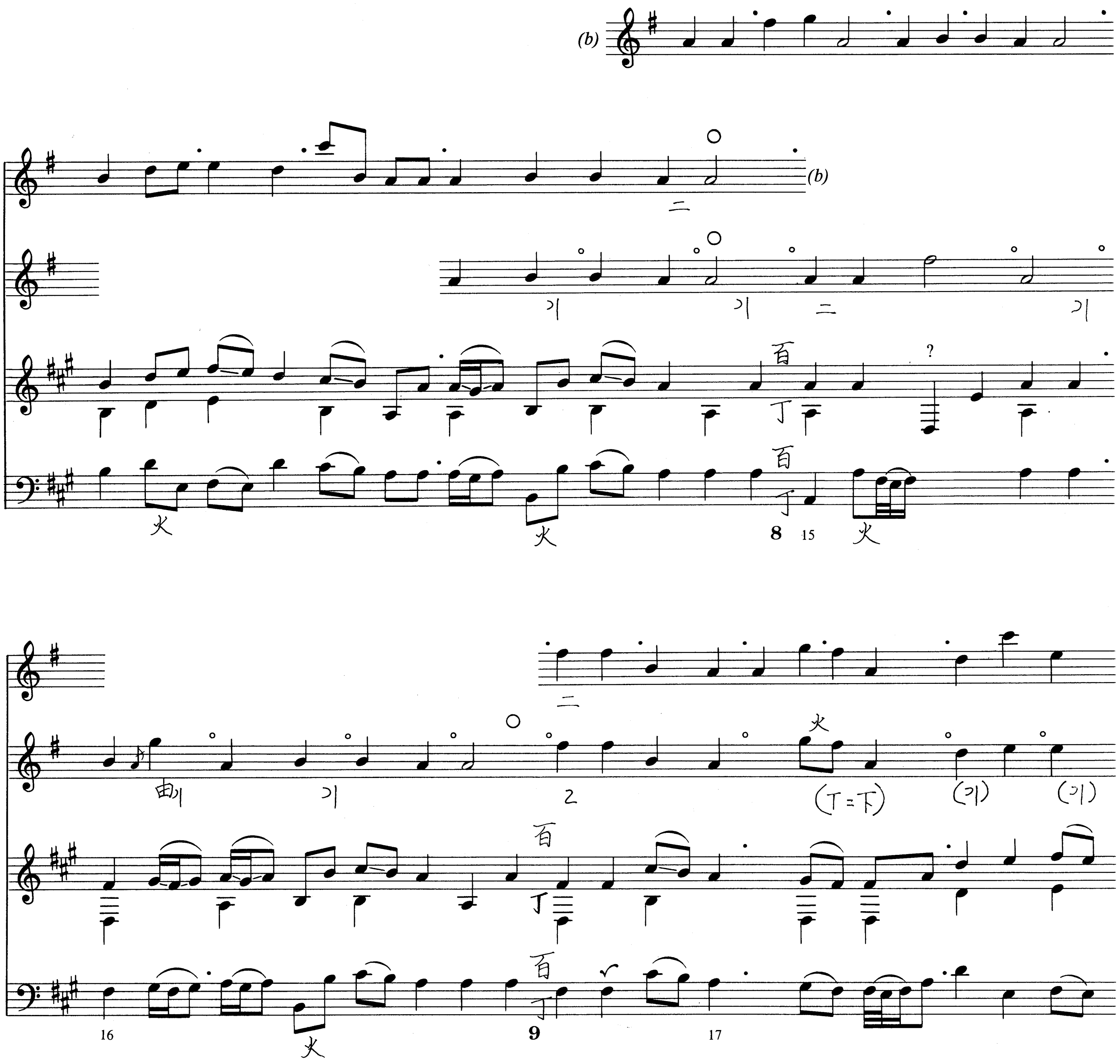
[11] JCYR: sequence of octave and repeating note reversed in manuscript.

[12] SGYR (right)  一說 'one version states'

(left) (manuscript illegible) 'one version states' □ 3| 一說

[13] SGYR (left) ' 火 one version states'

[14] SGYR (right) 'one version states ignore 火 '



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(b)
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火
9
17

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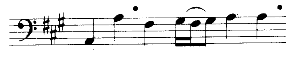
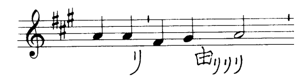
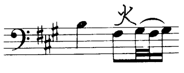
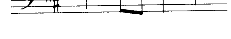
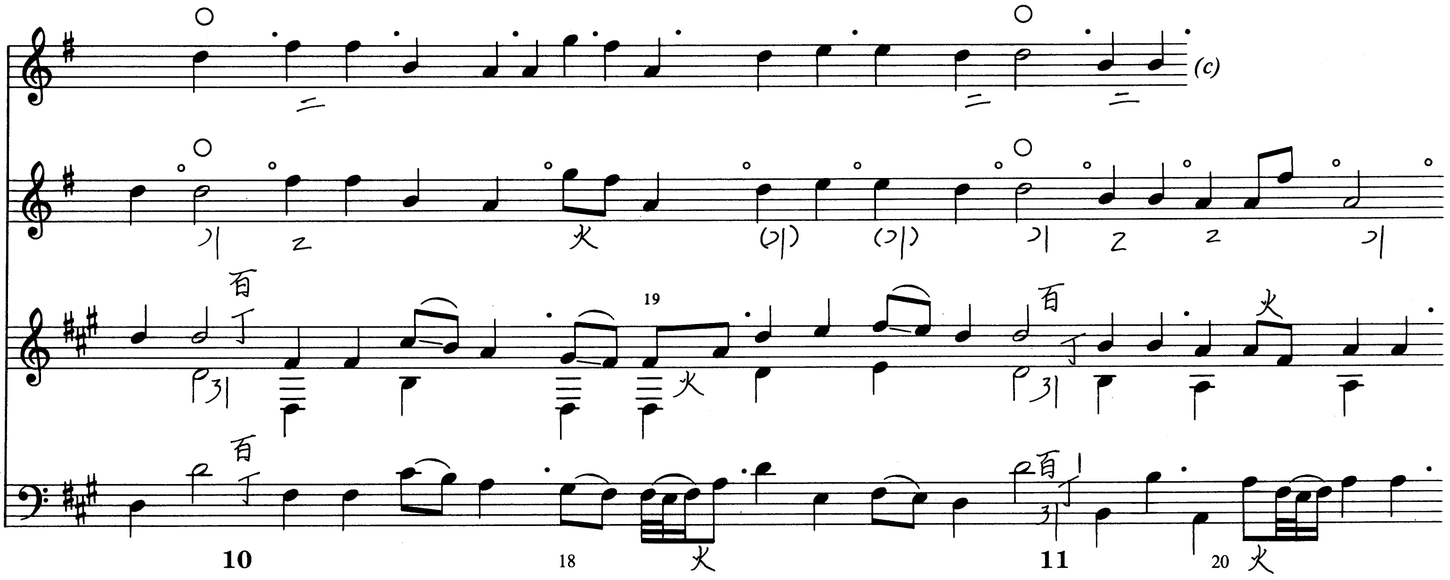
[15] SGYR (right)  一説 'one version states'

(left)  (flute-notation) タヽリ五上由リリリタ

[16] SGYR (left) '  一説」 one version states'

[17] SGYR (right) '  一説」 one version states'

(Note: this rhythmization would be close to that of KF/HSFR/RK.)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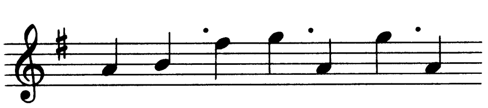

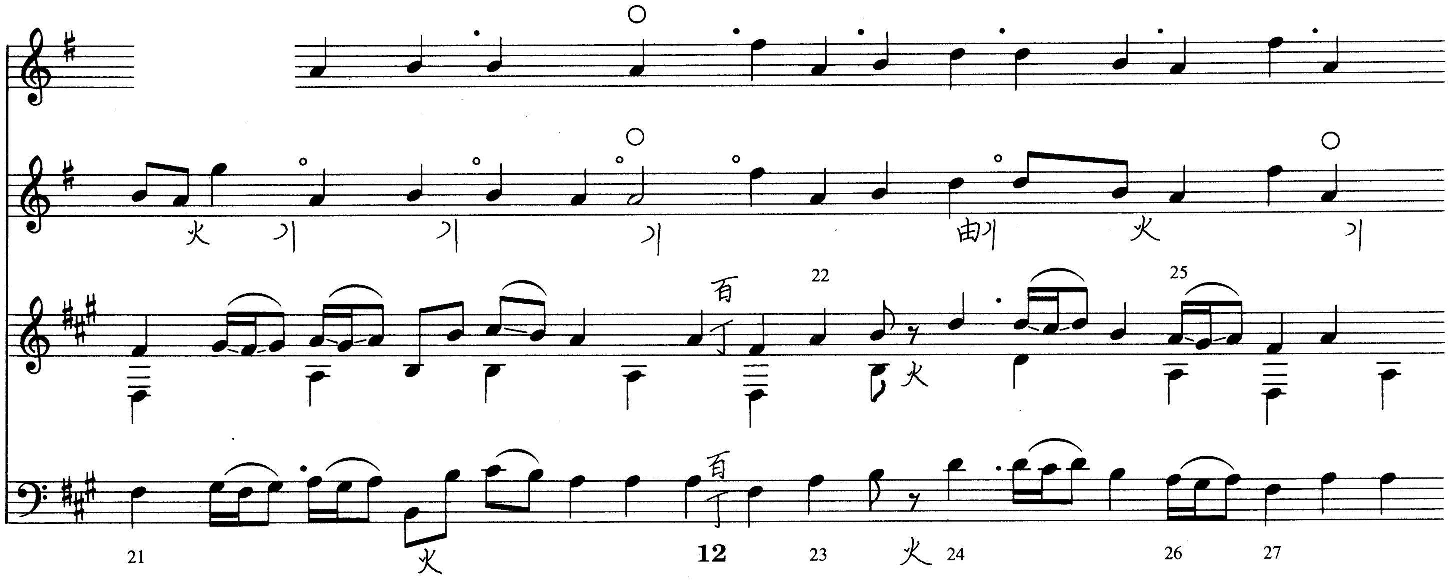
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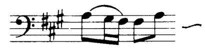
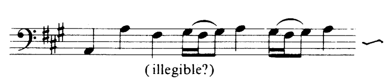
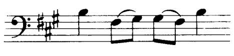
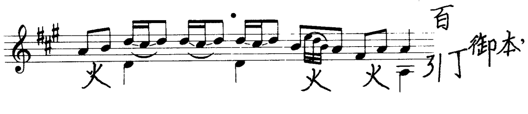
18 SGYR (right) '  一說'

19 JCYR : ligature supplied

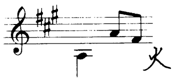
20 SGYR (right) '  一說 one version states'

21 SGYR (left) '  一說 one version states'

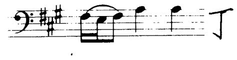
22 JCYR (left) '  '

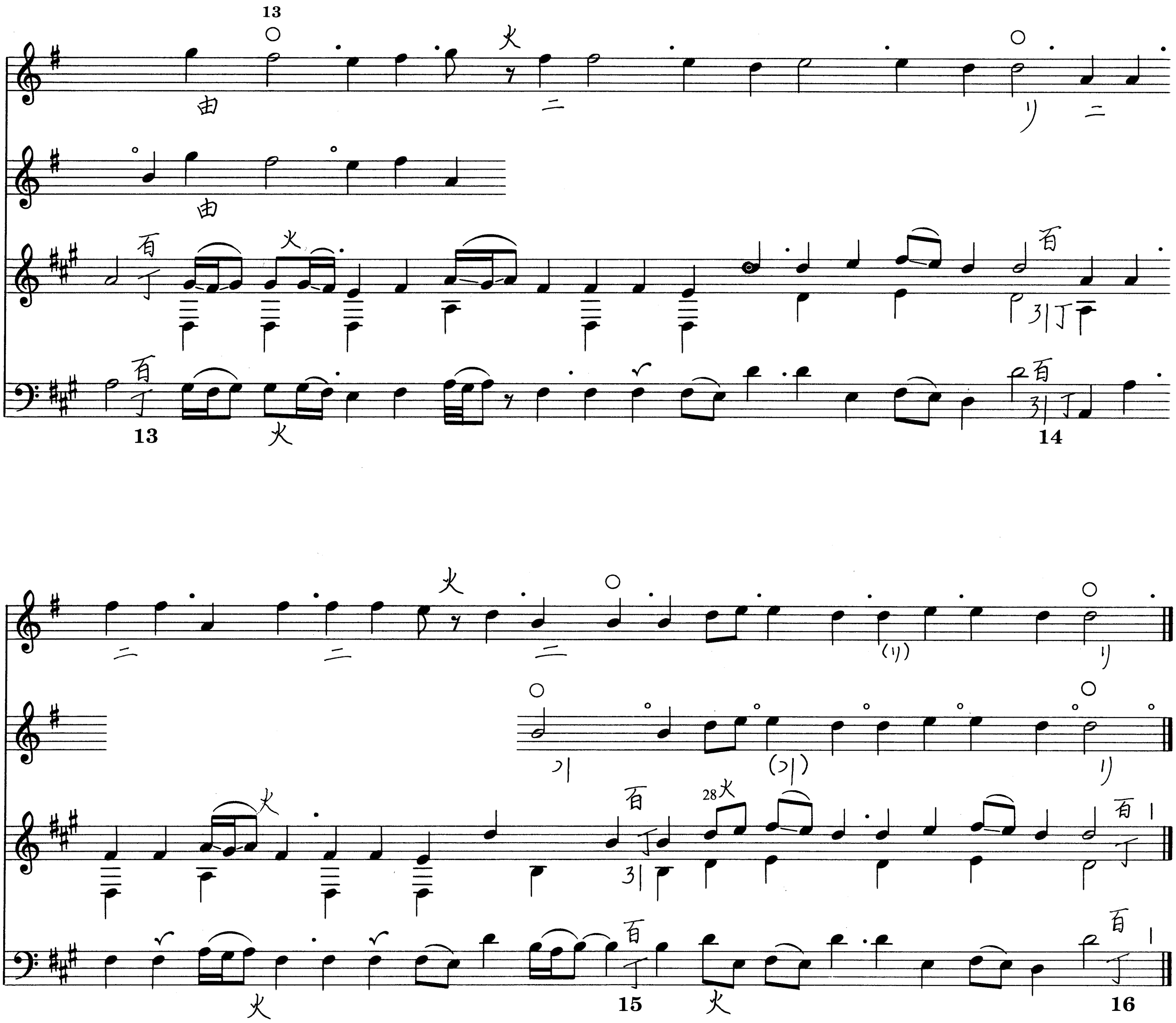
23 SGYR (left) '火 one version states'

24 SGYR (right) 'one version states no 火 '

25 JCYR (right) '  '

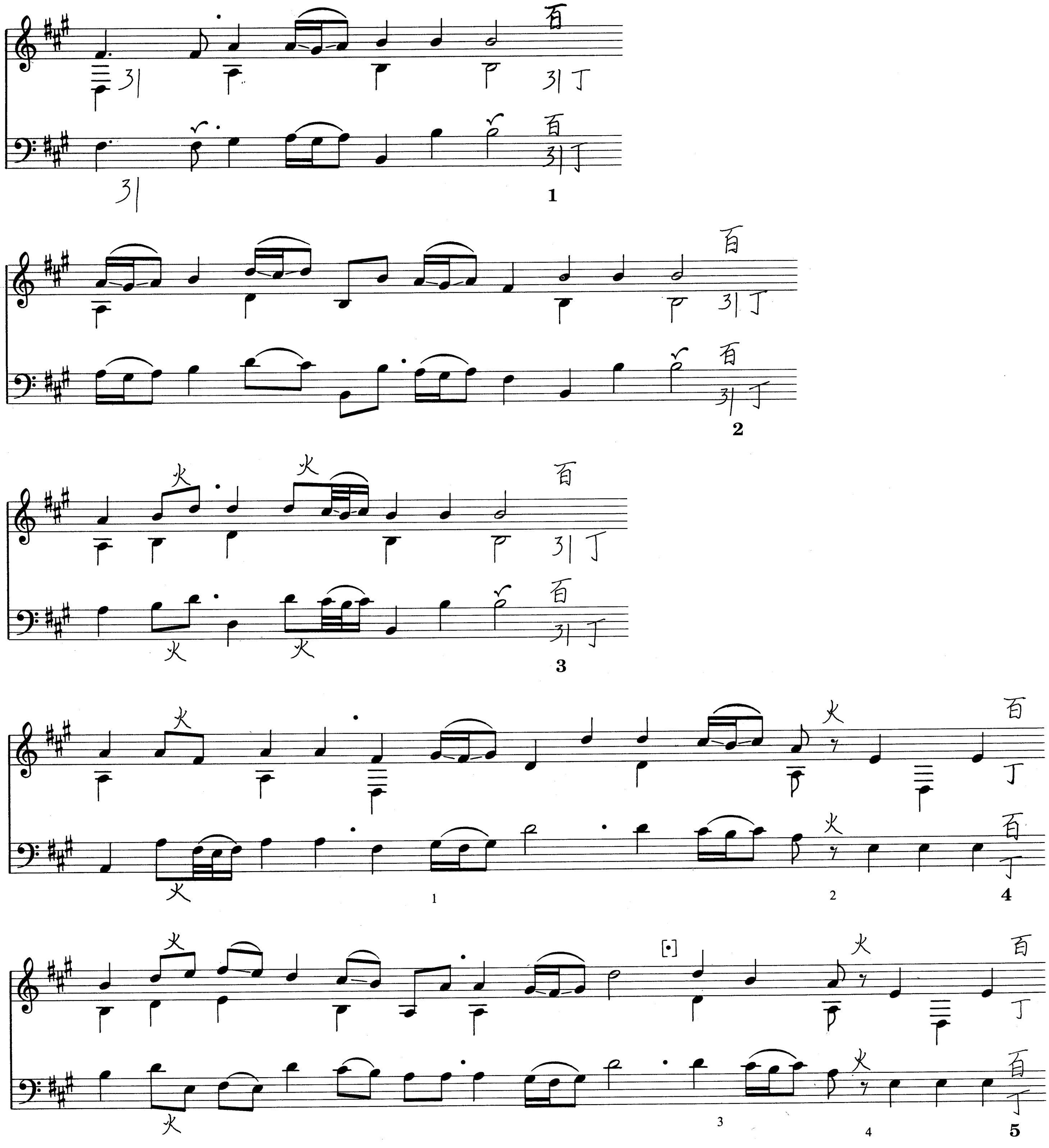
26 SGYR (right) 'one version states do not strike 一說不叩'

27 SGYR (left) '  one version states'

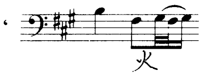

13
由
火
二
リ
百
丁
引
14
(リ)
(ｷ)
28火
15
16

[28] JCYR (left) ‘ 御本’

## *Section 1* (Variant: JCYR, SGYR) 同一帖


百
引丁
百
引丁
引
1
百
引丁
百
引丁
2
火
火
百
引丁
百
引丁
火
火
3
火
火
百
丁
火
百
丁
火
1
2
4
火
[·]
火
百
丁
火
火
百
丁
3
4
5

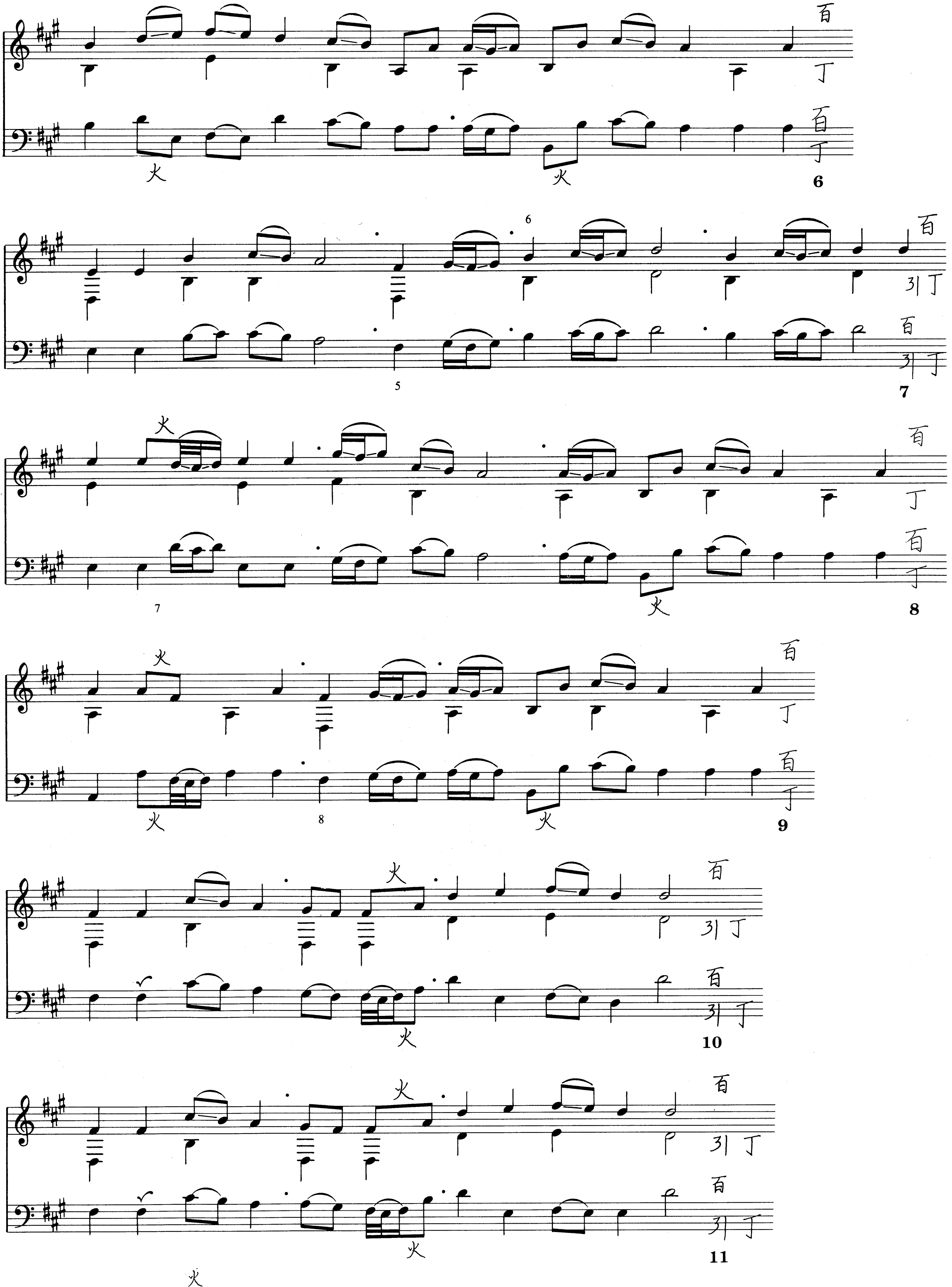
---

[1] SGYR (right): ‘  one version states’

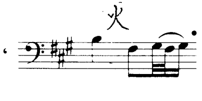
[2] SGYR (right): ‘One version states do not make a 火 .’

[3] SGYR (left): ‘ 火 one version states’

[4] SGYR (right): ‘One version states do not make a 火 ’.

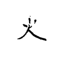

百
丁
火
火
百
丁
6
6
百
引丁
百
引丁
5
7
火
百
丁
百
丁
7
火
8
火
百
丁
百
丁
火
8
火
9
火
百
引丁
百
引丁
火
10
火
百
引丁
百
引丁
火
11

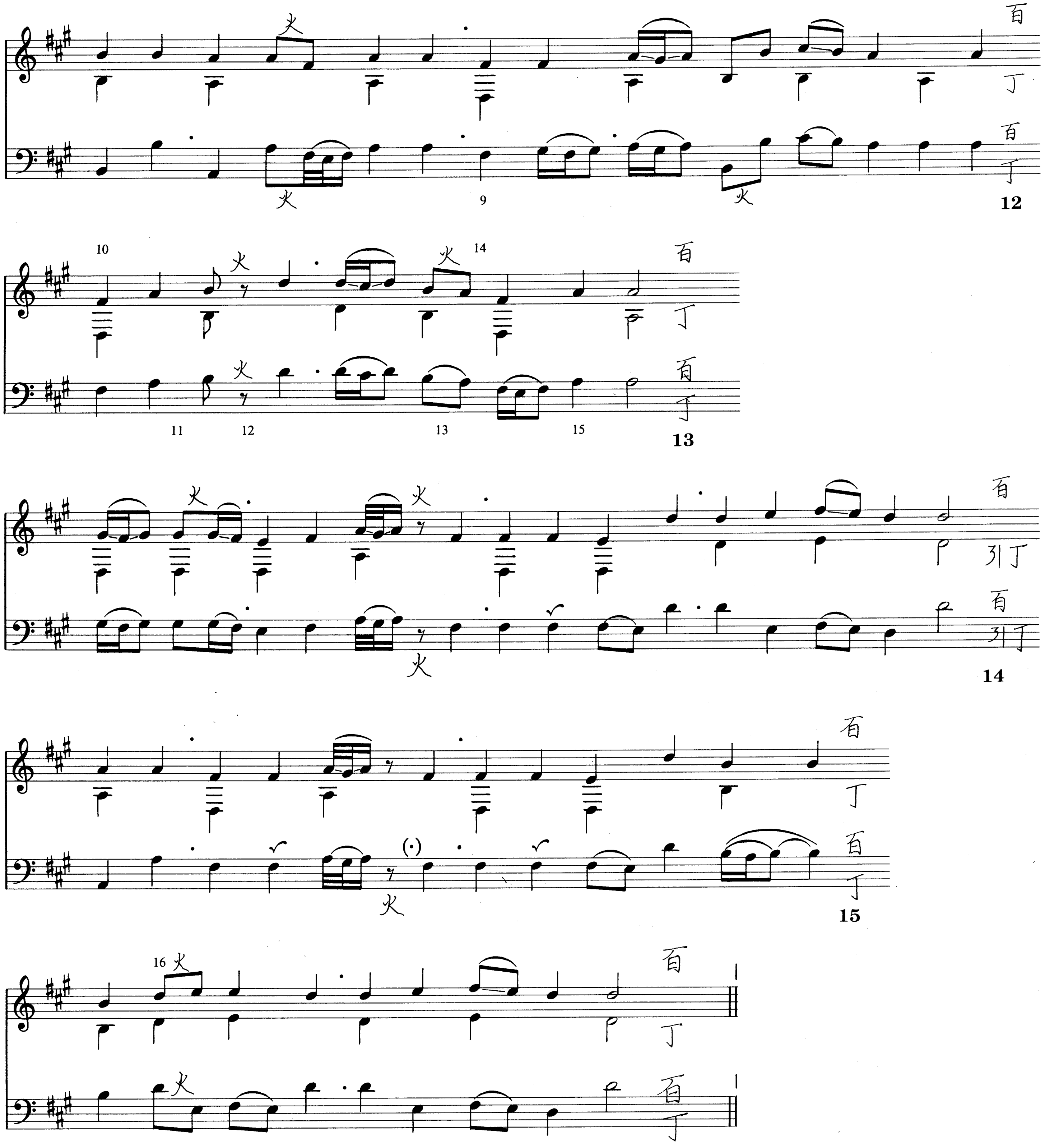
---

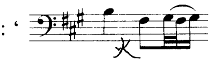
[5] SGYR (right): '  one version states.'

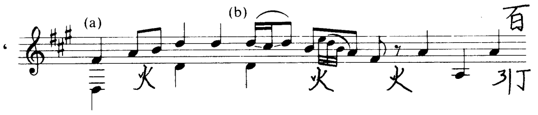
[6] JCYR: ligature supplied

[7] SGYR (left): ' 火 one version states.'

[8] SGYR (right): '  one version states.'

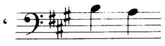

火
百
丁
火
9
火
百
丁
12
10
火
14
百
丁
火
百
丁
11
12
13
15
13
火
火
百
引丁
火
百
引丁
14
百
丁
(·)
火
百
丁
15
16 火
百
丁
火
百
丁
16

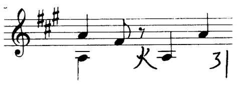
[9] SGYR (right): ‘ one version states.’

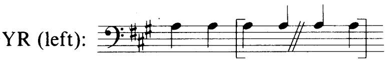
[10] JCYR (left): ‘ 御 譜 *Go-fu* (ligatures supplied at (a) and (b) )

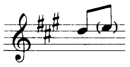
[11] SGYR (left): ‘ 火 one version states.’

[12] SGYR (right): ‘one version states do not make a 火 .’

[13] SGYR (right): ‘ one version states.’

[14] JCYR (right): ‘ one version states.’

[15] SGYR (left):  (first *a* stopped, second *a* open-string; contrast with registration in main column of tablature-signs at 15, where first *a* is open and second *a* stopped) one version states.’

[16] JCYR (left): ‘ *Go-fu*’

## Section 2

KF/HSFR/RK 'Section 2 (quick): Drum-beats 16.' •二帖早•拍子十六

SSSTF 'Section 2: Drum-beats 16. Some say [regarding the first measure] normally ten [*kakko-*] beats; when nine beats, one hole is not struck.'
二帖拍子十六或説當十拍子九拍子時一穴不可叩也

To the left of the first eight tablature-signs, a column of eight *kakko*-dots (*kobyoshi*, Fascicle 1, p. 29) is shown, followed by 'the original version' *hon setsu* 本説 ; but neither the figure of ten nor that of nine is reconcilable with the musical text as we have it. The stated value of ten *kakko*-beats is correct, inasmuch as this first measure consists of ten crotchet-beats; but this number would not be reduced to eight (the number of *kobyōshi* in the 'original version') if one note were not sounded.

The sequence of crotchet-groups in SSSTF: 3 + 3 + 4 + 8, at the beginning of Section 2 of this *Prelude* recalls the beginning of Section 5 of the *Prelude* in 'Liquidamber-Incense' *Sogōkō/Suhexiang* 蘇合香 , transcribed by Marett (1976; see Fascicle 1, p. 13, fn. 19, *Haguka's flute score*, pp. 89ff and 288); but the earlier mouth-organ score (KF/HSFR/RK) and the string-parts of Moronaga do not confirm this sequence. In the placing of a plucked simultaneous octave on the second crotchet – a weak beat – the zither-part departs from the more usual sequence of octaves and single notes in alternation, with a stress on the first element of the binary unit.

If in reading KF/HSFR/RK the first group of three notes is completed (as a doubled binary unit) in the rhythm 𝅗𝅥 ♩♩, the first measure becomes 𝅗𝅥 ♩♩.♩♩.♩♩.♩♩.♩♩ . This equates with SSSTF if again groups of three are each converted to two binary units: 𝅗𝅥 ♩♩.♩♩𝅗𝅥.♩♩.♩♩ . In the string-parts, *kakko*-dots are marked, but there are no intracolumnary dots. However, the sequence of octaves becomes normal if the first note (octave in JCYR; single note in SGYR) is lengthened to a minim. If this is done, all four scores agree: 𝅗𝅥 ♩♩.♩♩𝅗𝅥 (*or* ♩♩♩♩ ).♩♩.♩♩.♩♩.

The possibility remains, however, that here was once a trace of the rhythmic irregularity characteristic of the *Zhengdian* 正攧 movement of the *Middle Prelude* of the standard 'large-piece' suite of the Tang. Moreover, Section 2 of the *Prelude* of *Toraden* carries the alternative title of *Chūjo/Zhongxu* 中序 '*Middle Prelude*' (for the meaning of this *dian*, see Marett's note 49 in his *Dissertation*, p. 55). Strikingly, in Section 3 of the *Prelude* (that is, in the *second* Section of the *Middle Prelude*), *both* mouth-organ scores place intracolumnary dots following two groups of three notes; and in KF/HSFR/RK a bass drum-beat is placed on the third note of the second group of three – where indeed a bass drum-beat would fall in the 'flower-metre' (*huabai* 花拍 ) measures of the *Zhengdian*. Furthermore, the two '3/4'-bars at the beginning of Section 3 are the *same* notes – a 3/4-bar is repeated – as in Section 5 of *Sogōkō*, and what is more, the three notes: *f♯a b*, are a variant of the opening of Section 5. (Although *Sogōkō* is classed in *Banshiki-chō* – a Church-Dorian octave-species with *b* as final – the final of *Sogōkō* is *d*, and it makes use of a Lydian note-series.) The registration of the zither at the beginning of Section 3 may also be regarded as having been devised, originally, so as to emphasize an initial triple rhythm for the space of two measures, since octaves are supplied on crotchets 1 and 2 in each group of three. If indeed this irregular first measure of ten crotchets is a relic of the rhythmic features of the *Zhengdian*, the third beats would have received a bass-drum-beat, such as is present on the sixth beat in KF/HSFR/RK: $\left|\ \underset{8}{1}\ \underset{8}{2}\ \overset{\circ}{3}\ \right|\ \underset{8}{1}\ \underset{8}{2}\ \overset{\circ}{3}\ \right|$.

JCYR Section 2 二帖

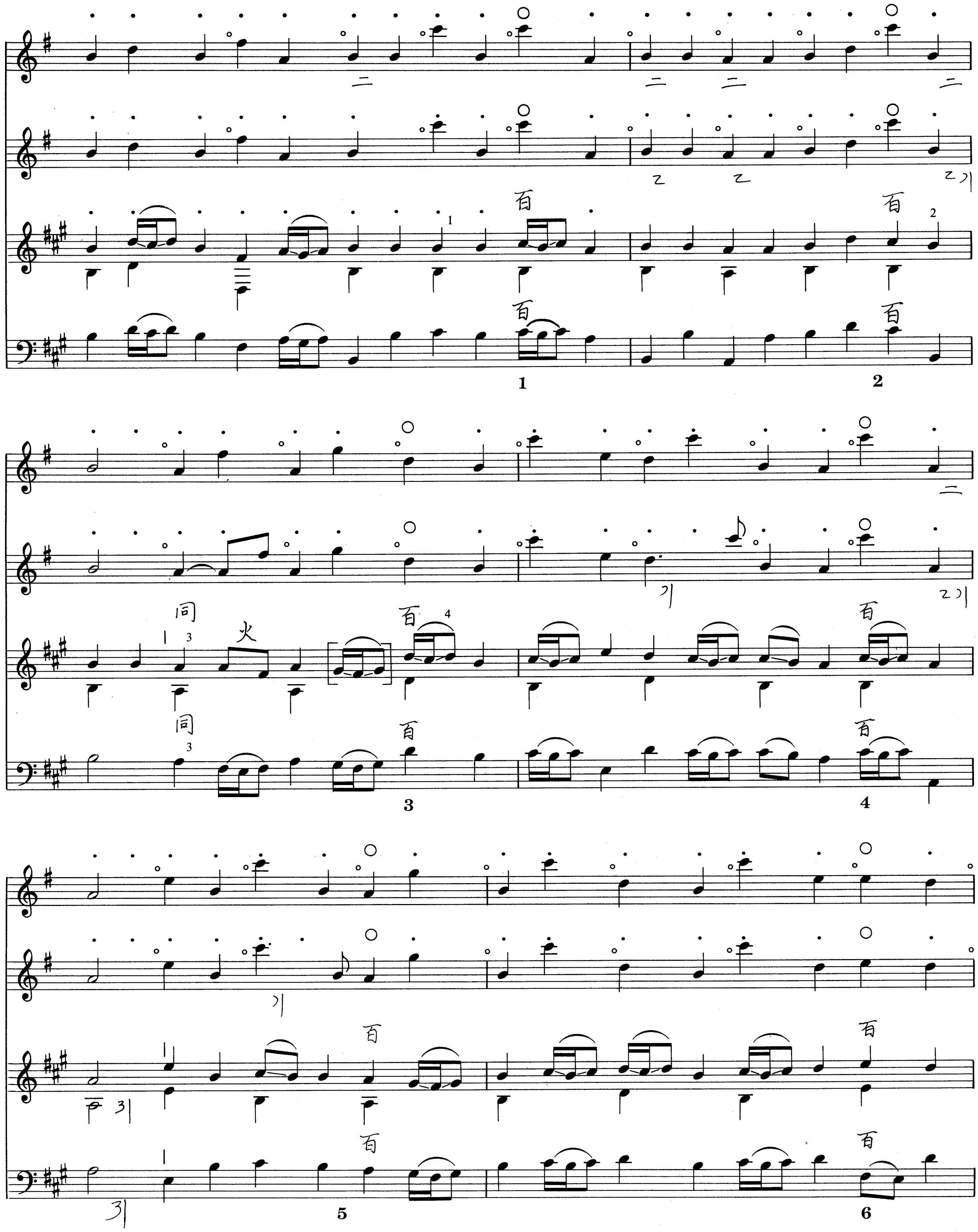
[note on label of unknown date stuck on to manuscript] 'First [measure], bass drum-beat on tenth [*kakko*-beat]; other scores are the same as the foregoing. There are mouth-organ scores with nine [*kakko*-beats].'

初太鼓十他之譜同前笙九之譜有

SGYR Section 2 二帖

'In the first measure [ = *hyōshi*] there are ten *kakko* [-beats]. There are versions with nine. Subsequently, from the second to the eleventh measure, there are eight *kakko* [-beats to the measure]. At the end, five measures are lengthened in the preludial manner.'

初拍子鞨鼓十又説九從第二拍子至第十一拍子鞨鼓八末五拍子序引



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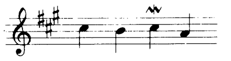
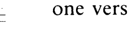
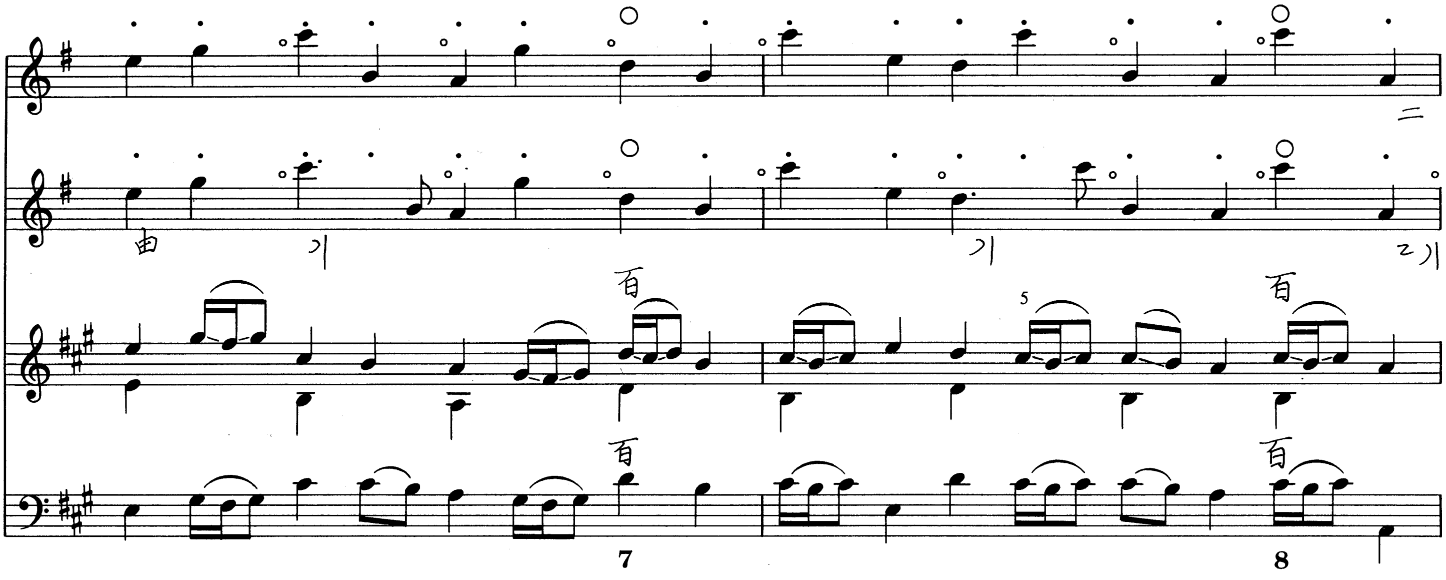
[1] JCYR (right): flute-gloss  丁中丁由夕

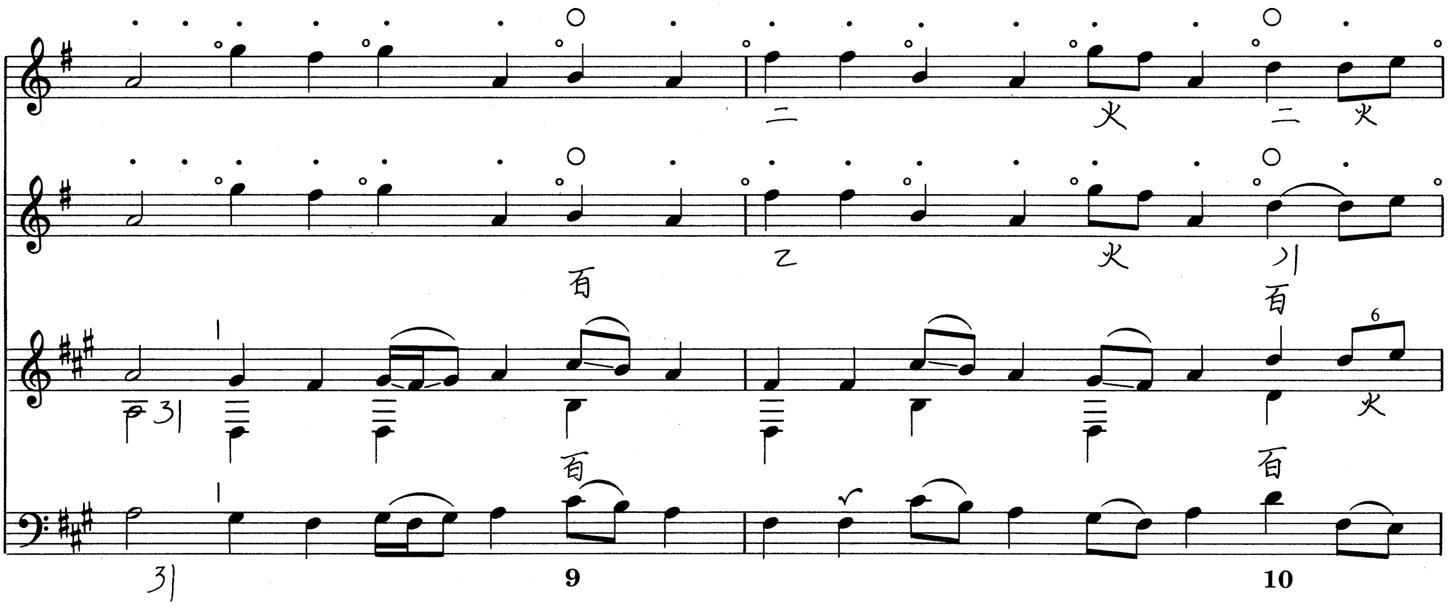
The rhythmic and metric structure of this first measure was evidently already uncertain in the twelfth century (**see discussion on p. 27**).

[2] JCYR (left) ‘  one version states’ 一説

[3] JCYR (right) 同 = *Dal Segno*
SGYR (left) 同

[4] JCYR: ligature supplied




二
火
二
火
乙
火
百
百
6
火
百
百
9
10

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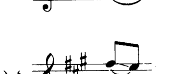
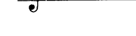
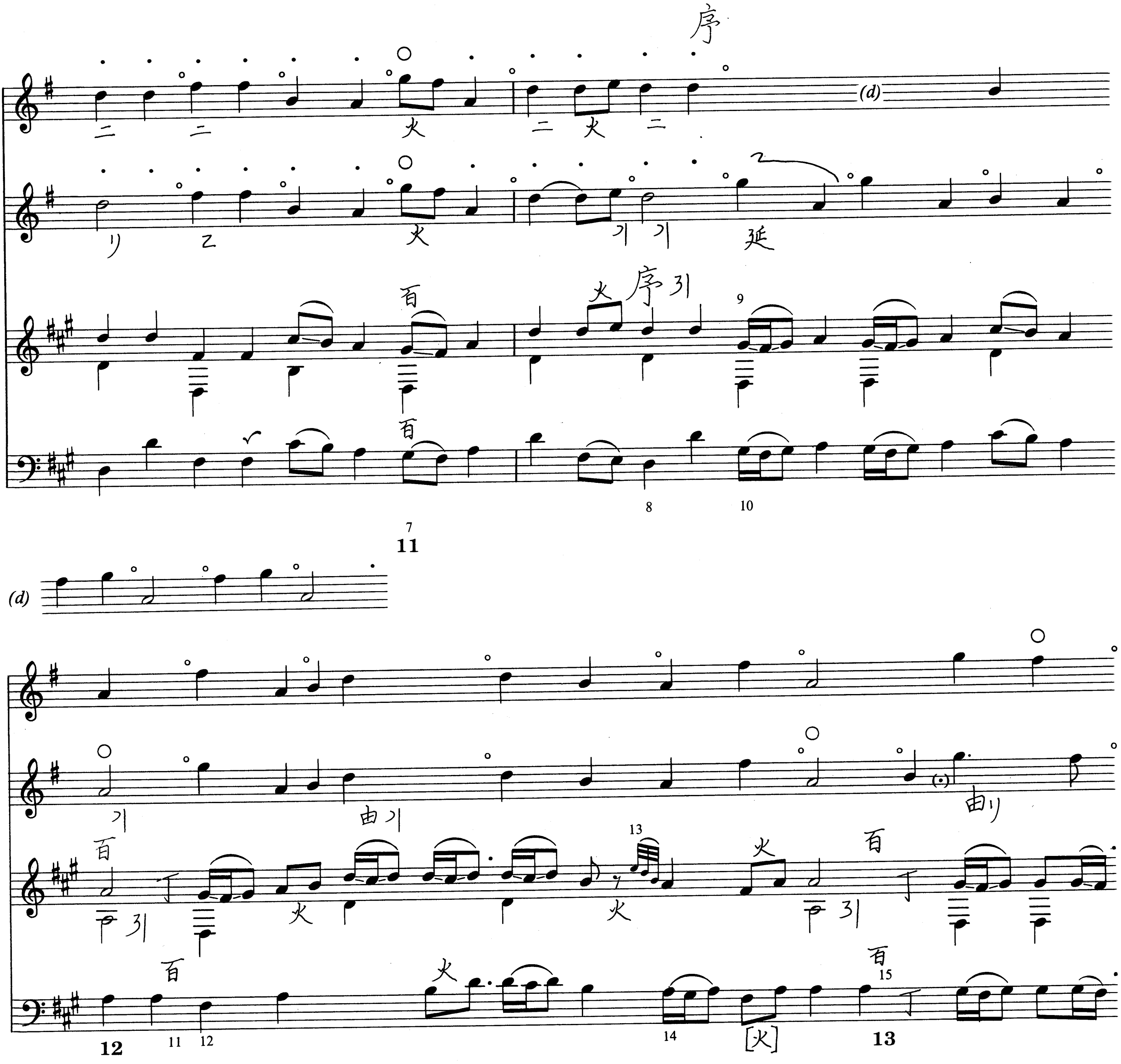
[5] JCYR (right)  (mordent on *g*♯ instead of on *c*♯)

[6] JCYR (left) ‘  one version states’ 一説


序
二
二
火
二
火
二
(d)
リ
乙
火
ㄱ
ㄱ
延
百
火
序引
9
百
8
10
7
11
(d)
ㄱ
由ㄱ
由リ
百
引
火
火
13
火
百
引
百
火
百
15
12
11
12
14
[火]
13

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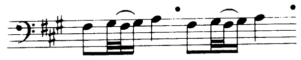
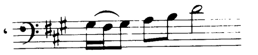
[7] SGYR (right) 'The Wata-score does not have this drum-beat *Wata-fu ni kono hyōshi nashi* 綿譜无此拍子. The nature of the Wata-score is explained in Fascicle 1, p. 69, fn. 15.

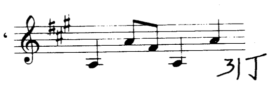
[8] SGYR (left): a drum-beat gloss '百'

[9] JCYR (right) 'Lengthen in preludial manner' *jo ni hiku*; *kakko* stops for strings and mouth-organ.

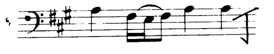
[10] SGYR (left) '

*Hyaku Wata-fu* 百綿譜 'drum-beat in Wata-score.'

[11] SGYR (right) 'Drum-beat not in Wata-score' *Hyaku wa Wata-fu ni nashi* 百綿譜无.

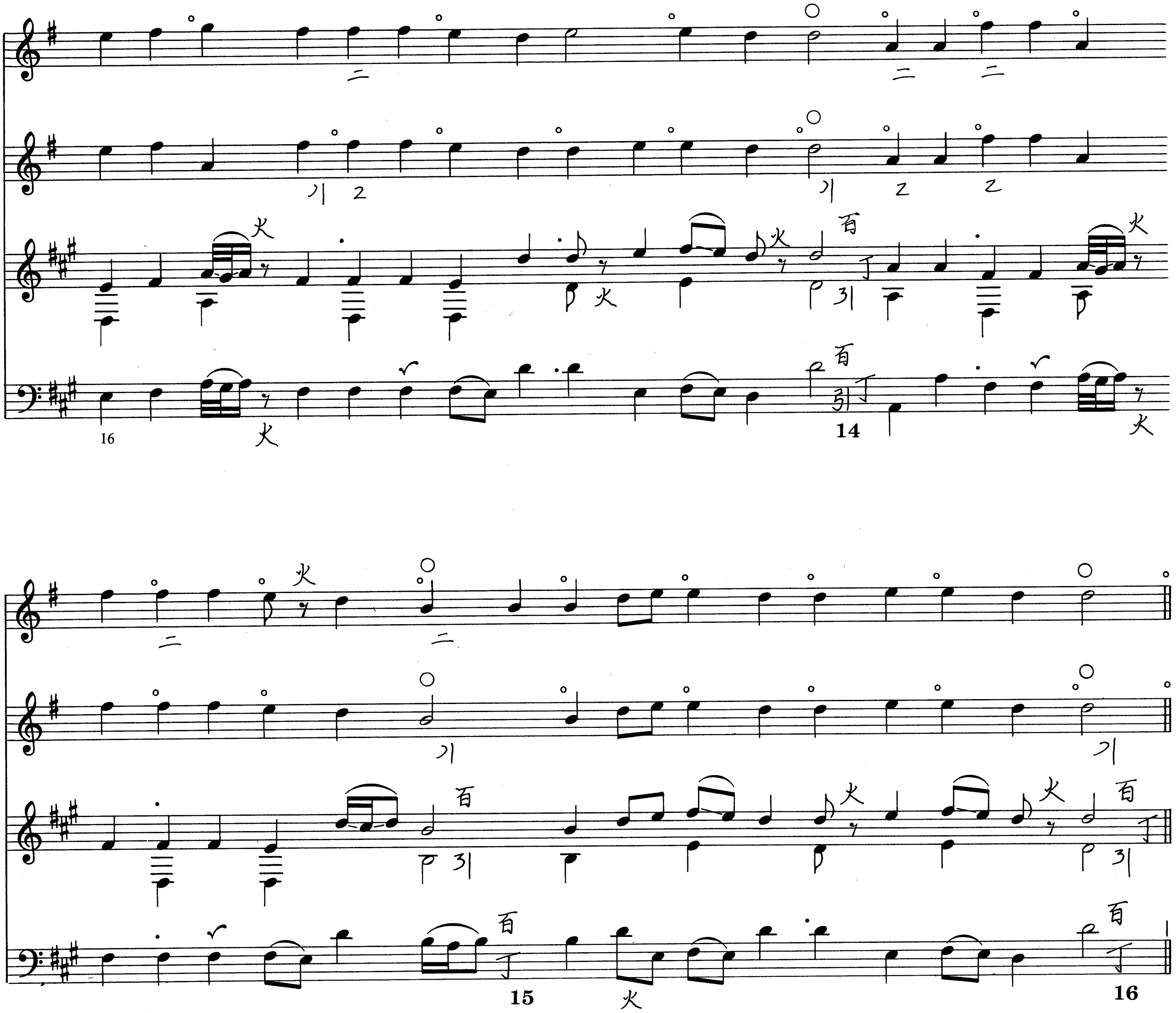
[12] SGYR (right) '

one version states' 一説

[13] JCYR (left) '


one version states' 一説

[14] SGYR (left) '

one version states' 一説

[15] SGYR (right) 'Drum-beat not in Wata-score.' *Hyaku wa Wata-fu ni nashi*


二
기 2
火
百
引
丁
16
14
15
16

---

[16] SGYR (left) 'Drum-beat in Wata-score.' *Hyaku Wata-fu* 百綿譜

## *Section 3*

**KF/HSFR/RK** 'Section 3: Drum-beats 16.'
三帖・拍子十六

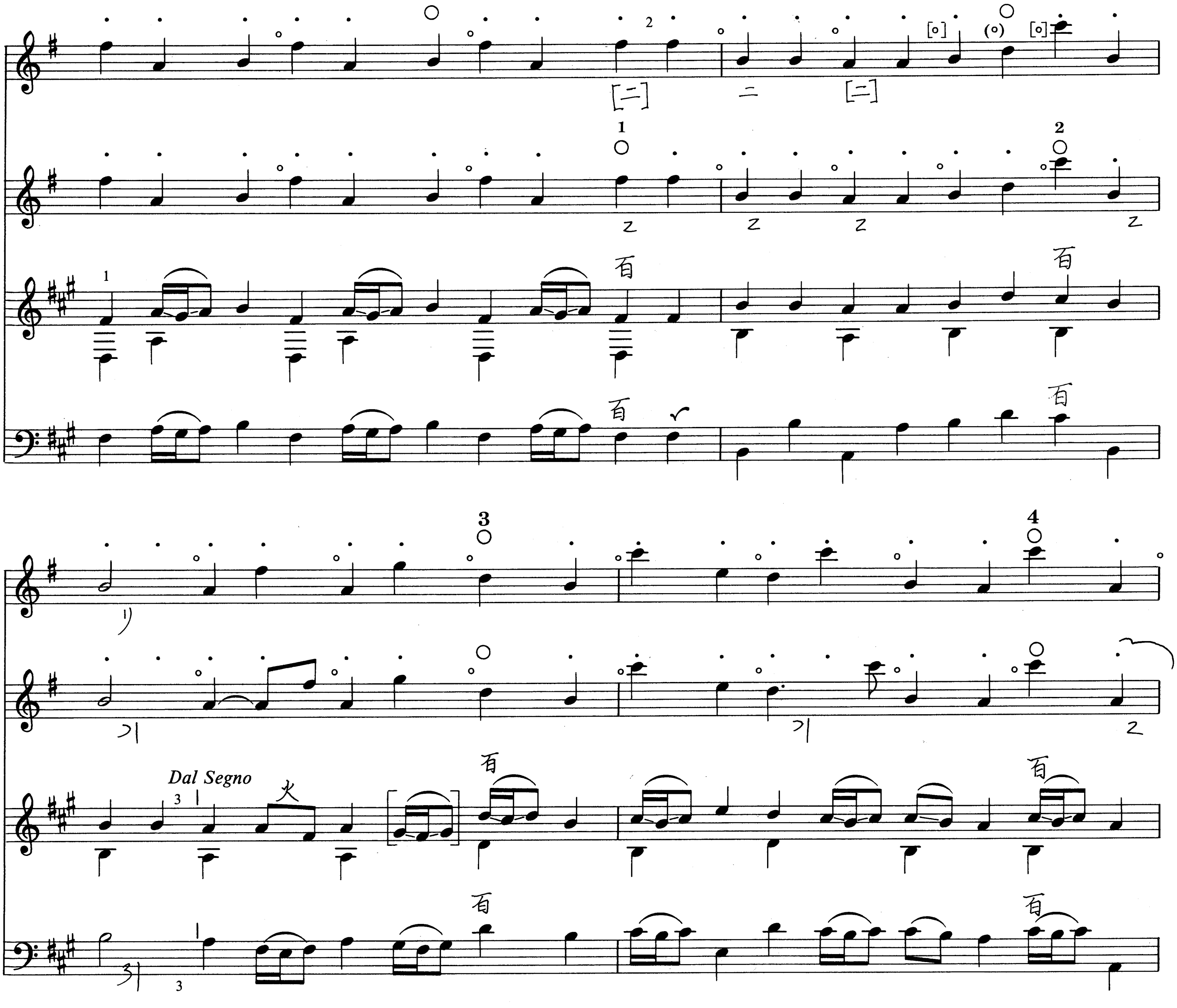
**SSSTF** 'Section 3: Drum-beats 16.'
三帖・拍子十六

**JCYR** 'Section 3' 三帖

[label] 'First [measure], bass drum-beat on ninth [*kakko*-beat]. Other scores same as foregoing. As to mouth-organ [first bass drum-beat] on sixth.' 初太鼓九他之譜同前笙ハ六

**SGYR** 'Section 3' 三帖

'First measure, of *kakko* [-beats], nine. Continues same as Section 2.' 初拍子羯鼓九已下同二帖



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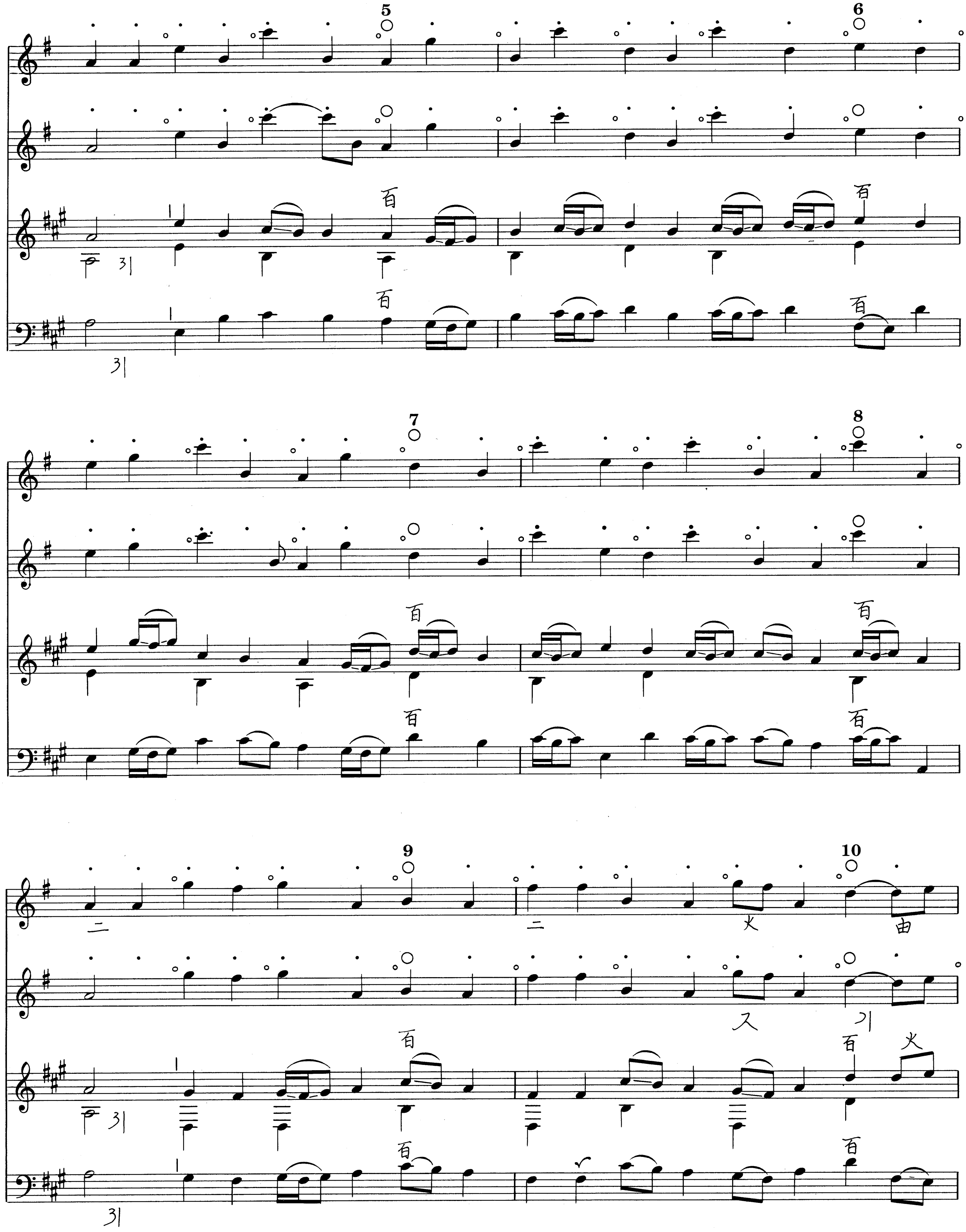
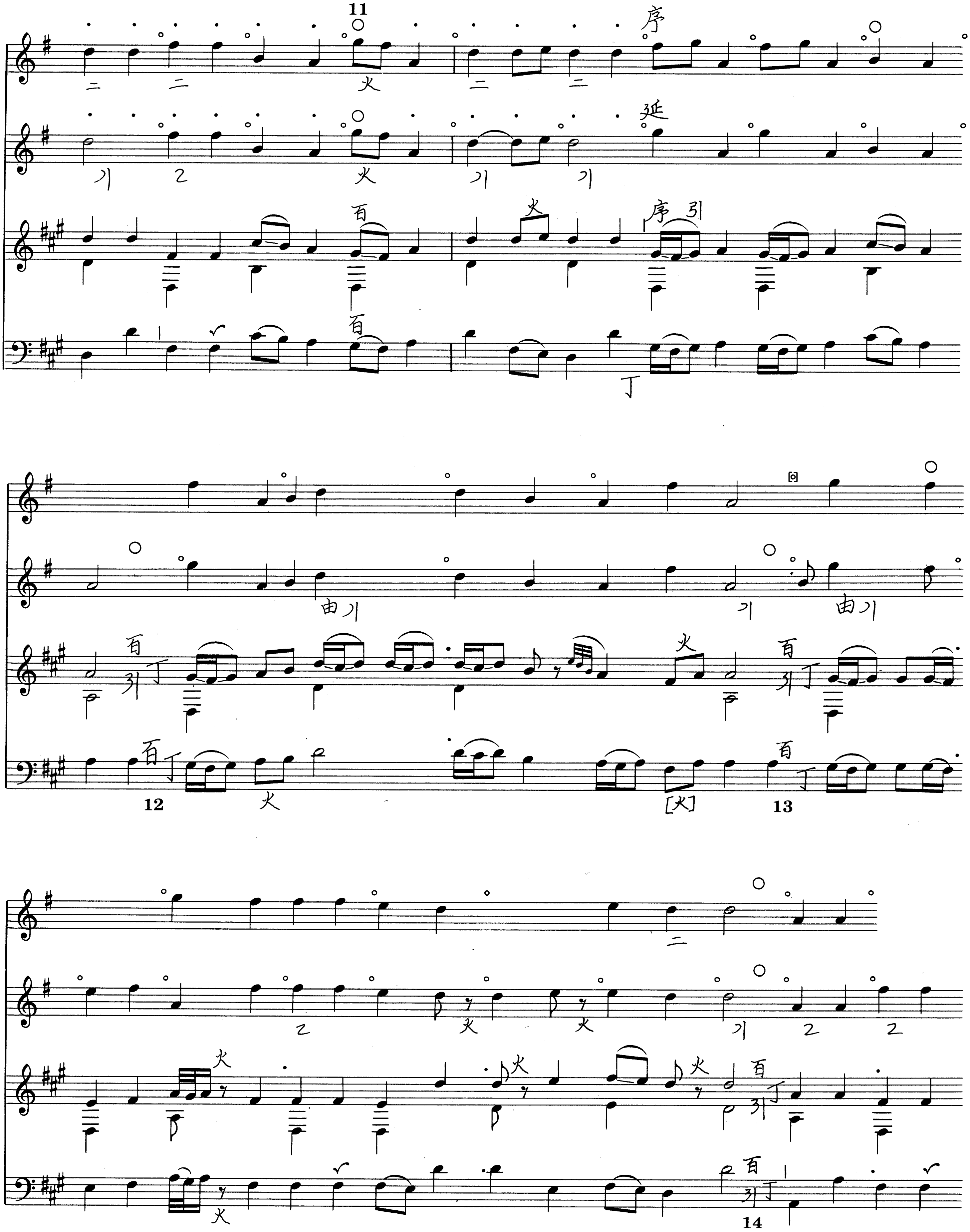
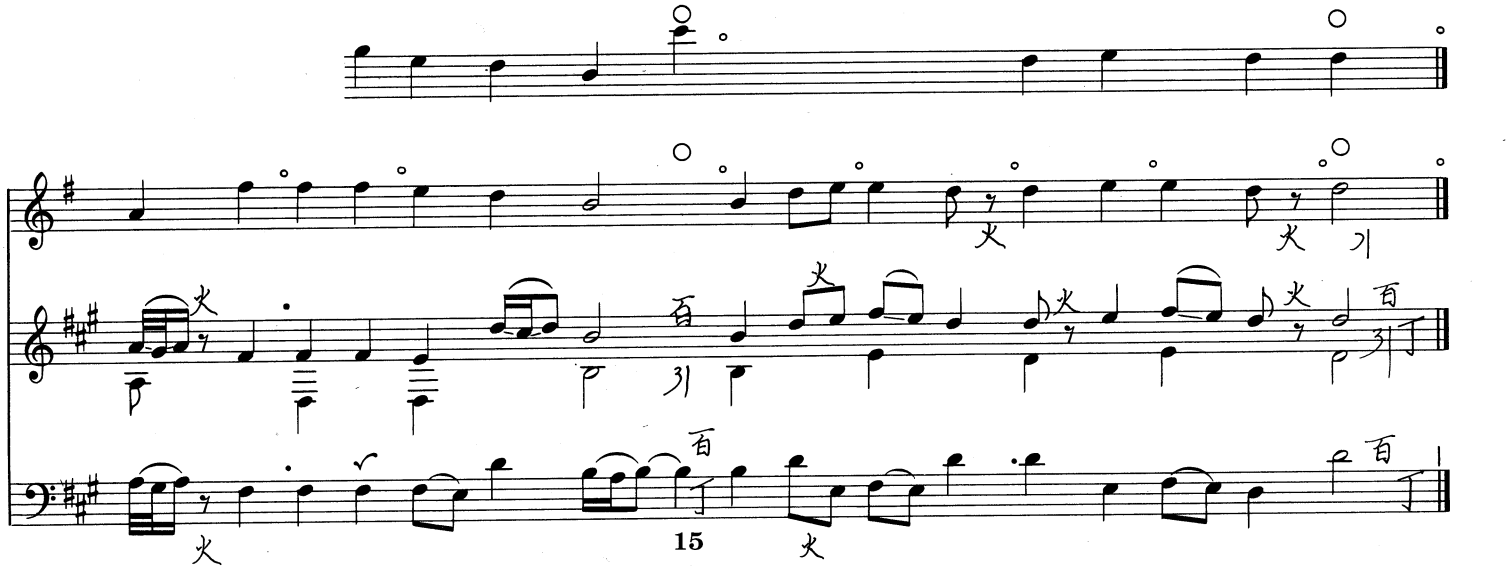
[1] JCYR: ligature supplied

[2] A duplication sign may have been omitted, leading to a succession of errors. The musical text may well have appeared improbable to the scribe, remembering that the signs are written in a vertical column, and that the difference in length between upper and lower horizontal stroke in writing 'two' may be less than shown in this horizontal transcription of what in the manuscript is vertical 下乞 下二。一 二。乞二一凢 .

[3] JCYR and SGYR: these string-parts are copies from Section 2 for the sake of completeness. In KF/HSRF/RK and SSSTF, Section 3 is written out in full.


百
二
火
由


11
序
延
百
火
序 引
丁
12
13
[火]
由기
14


火
기
火
百
引
15

## *ENTERING BROACHING Juha* 入破

KF/HSFR/RK

'*Entering Broaching* (quick): four times. Drum-beats to one repeat 16.'
入破早・四遍・拍子一返十六

SSSTF

'*Entering Broaching*: Drum-beats 16.'
拍子十六

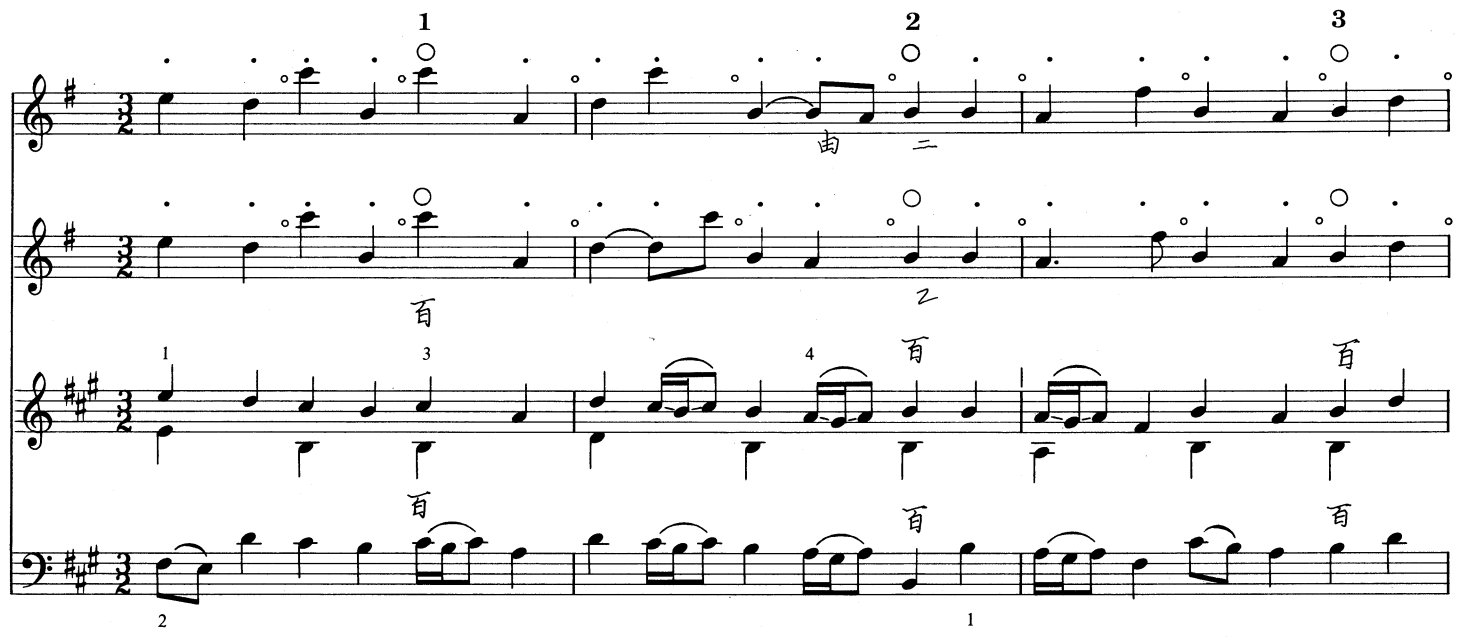
JCYR

'*Entering Broaching*'

SGYR

'*Entering Broaching*: first measure, of *kakko* [-beats], five. From the second to the ninth measure: *kakko* [-beats to the measure], six. At the end (*or* In the *coda*) seven measures are lengthened in the *Prelude*-manner.'

初拍子羯鼓五 從第二拍子至第 九拍子羯鼓六末七拍子序引



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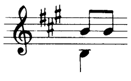
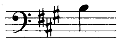
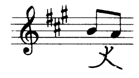
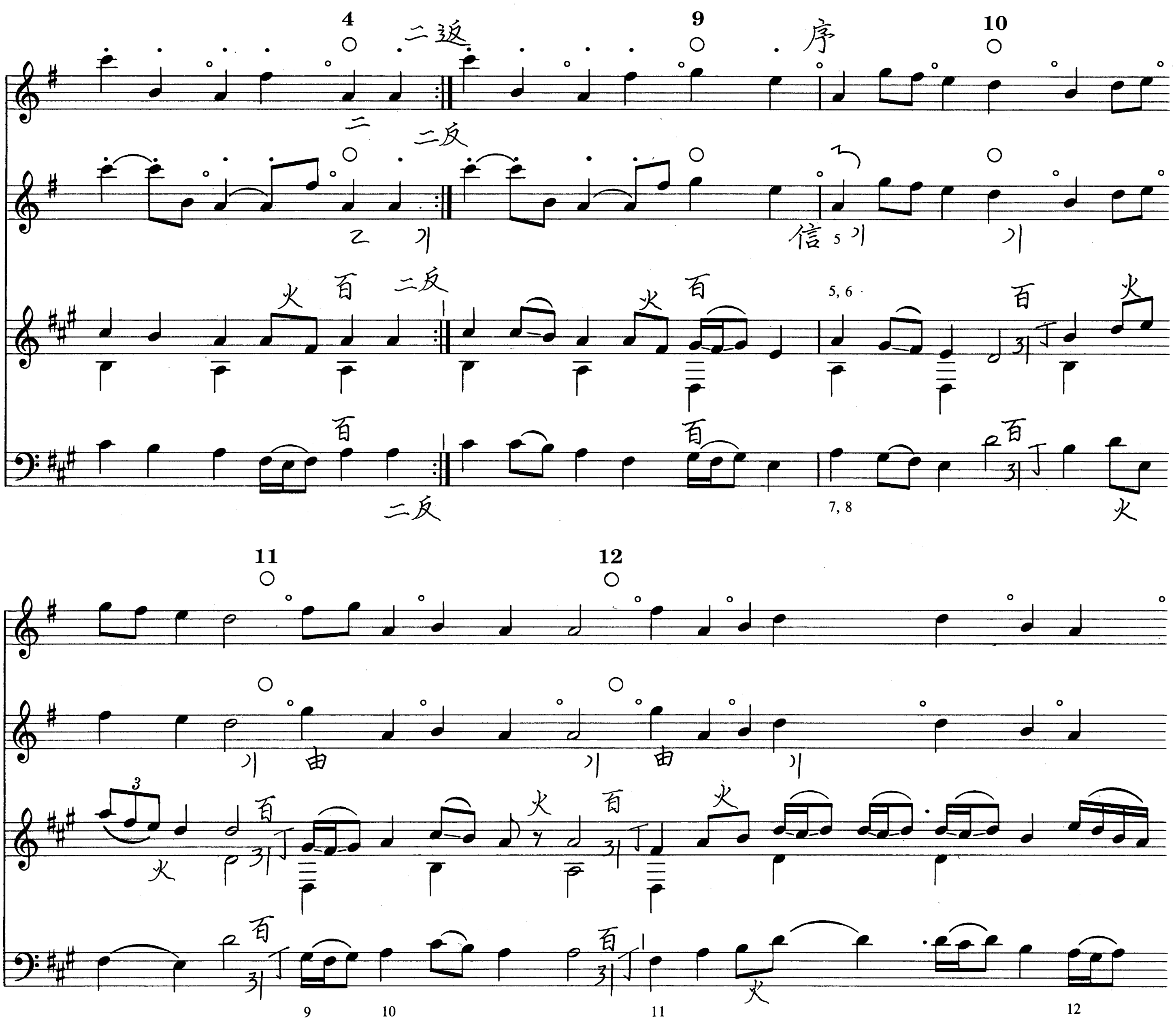
[1] JCYR (left) gloss  (presumably for use when played as *Quick Tune*; see SGYR)

[2] SGYR '*b*: in the first time of *Quick Tune* and first measure, use it.'  急聲初遍初度用之
In this connection, see also an upper-marginal gloss: 'When beginning to play the first-time of the *Quick Tune*, use the 八 fret (*b*); at the second-time and afterwards use frets 七 , ツ , and 也 (*f*♯, *e*, *d*).' 急聲初遍彈出之時用八柱第二反以後用七ツ也也

[3] JCYR: sharpening dot supplied; *b* → *c*♯.

[4] JCYR (left) 



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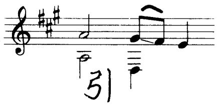
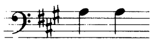
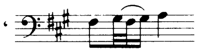
[5] SSSTF (left): 信 *shin, makoto/xin* may be a reference to the courtier-dancer Minamoto no **Makoto** (p. 51).

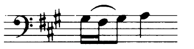
JCYR (right) 'Lengthen in preludial manner *jo ni hiku* 序引 (*kakko* stops.)

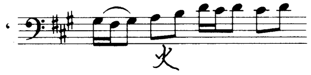
[6] JCYR (left) 

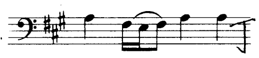
[7] SGYR (right) 'From this *a* onwards, preludial lengthening 此乙下序引 .'

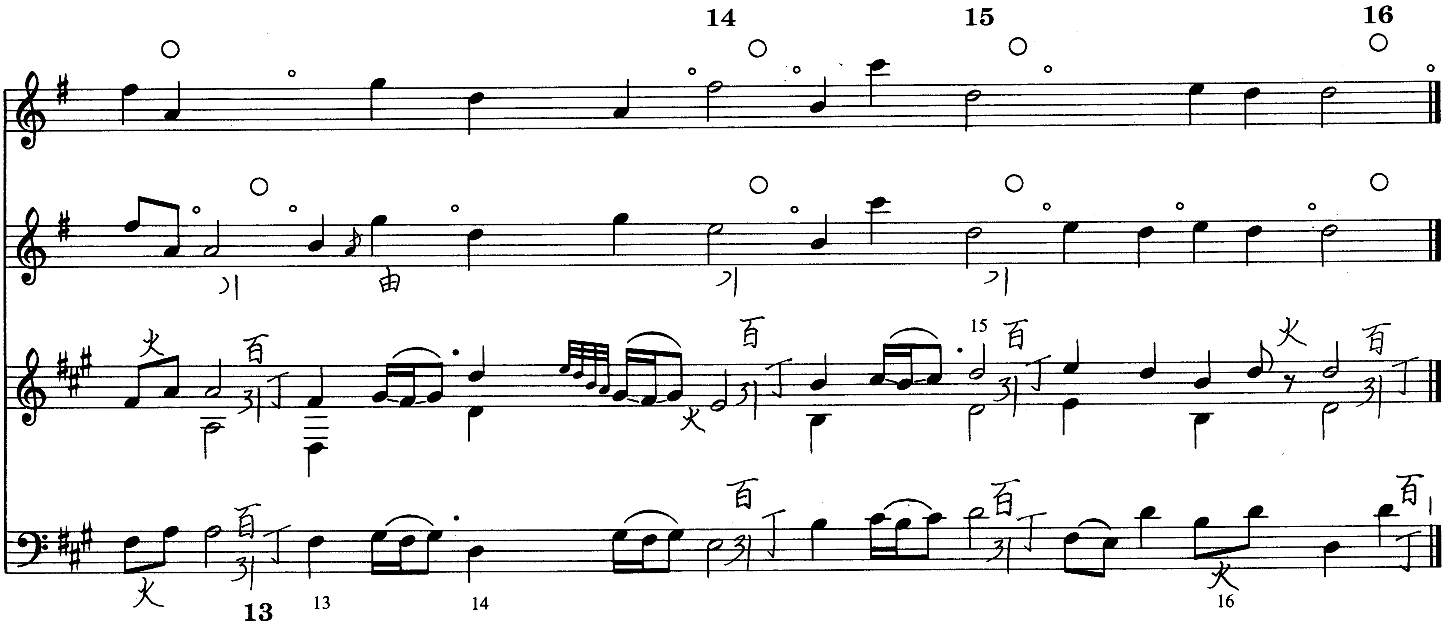
[8] SGYR (left): '  one version states' 一說

[9] SGYR (right): '  one version states' 一說

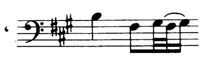
[10] SGYR (left): '  one version states: adding, play it.' 一說加彈之

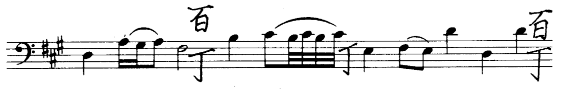
[11] SGYR (right): '  one version states' 一說

[12] SGYR (left): '  one version states' 一說


14
15
16
由
火
百
13
13
14
15
16

---

[13] SGYR (right): ‘ one version states’ 一說

[14] SGYR (left): ‘ one version states’ 一說

[15] JCYR: ligature supplied

[16] SGYR (right): ‘one version states do not make a 火 .’

## *STAMPING Sattō* 颯踏

KF/HSFR/RK

'*Stamping* (quick): twice; drum-beats to one time 16.' 早・二返・拍子一返十六

SSSTF

'*Stamping*'

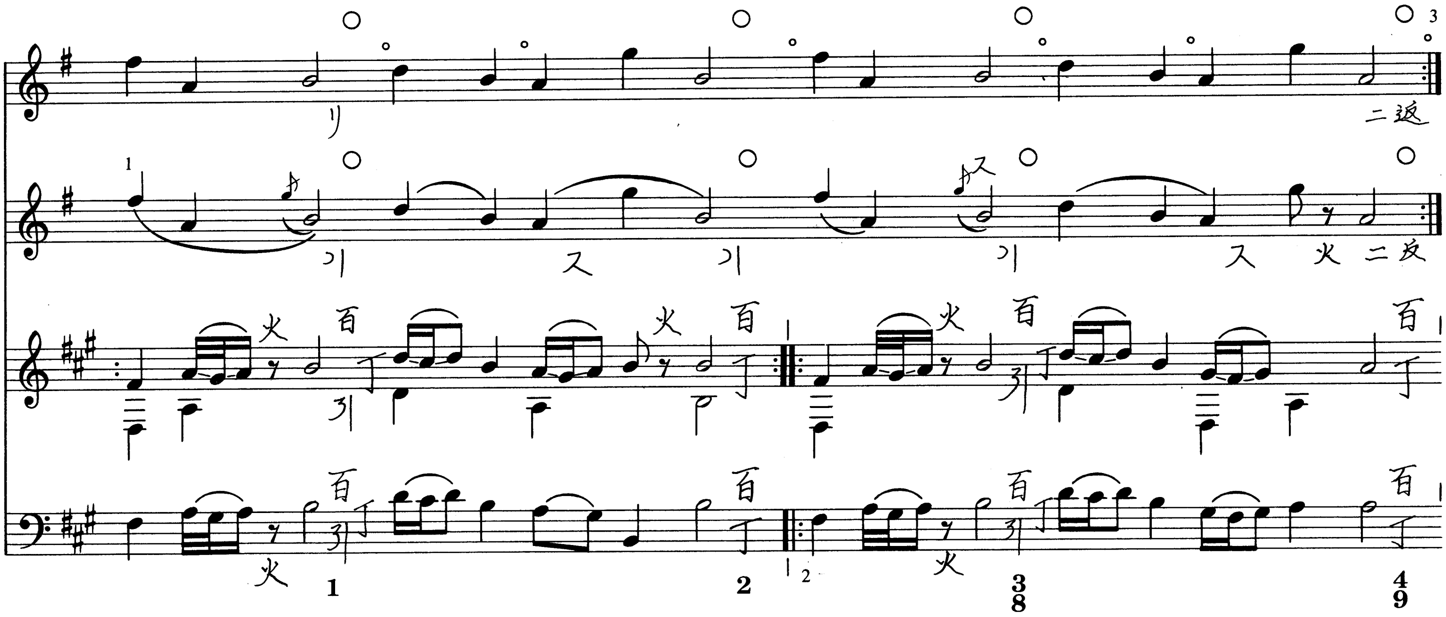
JCYR

'*Stamping*: for *sa* 颯 some make [ = write] *zō*, *zatsu/za* 雜 [ = mixed]. Preludial lengthening.' 颯或作雜序引

SGYR

As for JCYR, save for the addition of *nari* 也 ( = exists, is present) at the end. Note the contradiction between 'quick' (KF/HSFR/RK) and 'preludial lengthening' (JCYR, SGYR).

The alternative *zō* for *sa* might have been applied, at some stage, because of the irregularity in measure-length of this piece.



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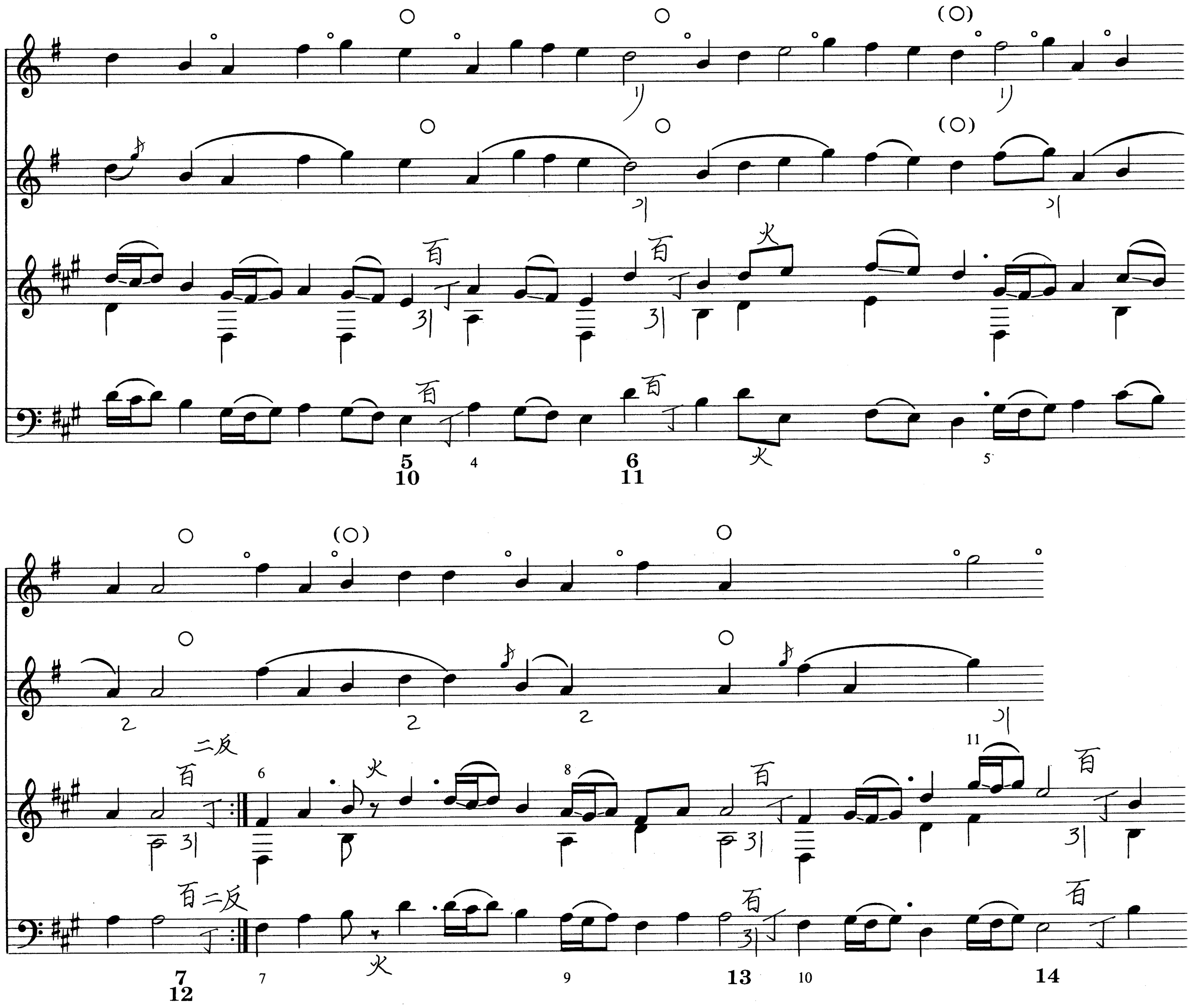
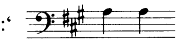
[1] Intracolumnary dots are absent from the score of the *Stamping* in SSSTF until the beginning of the prescribed repeat, in which they occur throughout.

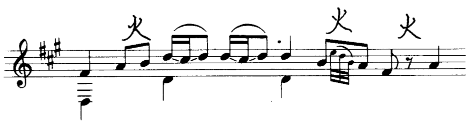
[2] At this point SGYR observes (in the main column of tablature-signs): *ichi hen* 一反 ( = once through), following an *ichi* phrase-marker. In JCYR, this instruction is written as *ni hen* 二反 ( = twice through), presumably because of confusion between the horizontal stroke, conveniently referred to as *ichi* (though certainly not a numeral in origin), and the first stroke of a numeral 二 ( = two). A repeat, later signalled in the string parts, operates from this point onwards, and not from the beginning of the movement.

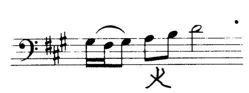
[3] This repeat is not shown in JCYR and SGYR.

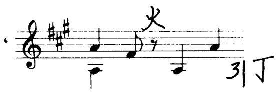

(○)
百
火
二反
百二反
引
丁
5
10
4
6
11
5
7
12
7
9
13
10
14
6
8
11
2

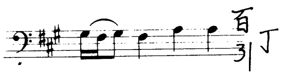
[4] SGYR (right):‘  one version states.’

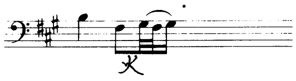
[5] SGYR (right): ‘one version states not lengthened.’ 一說不延？

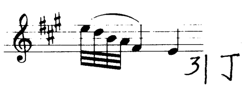
[6] JCYR (left):  *Go-fu*

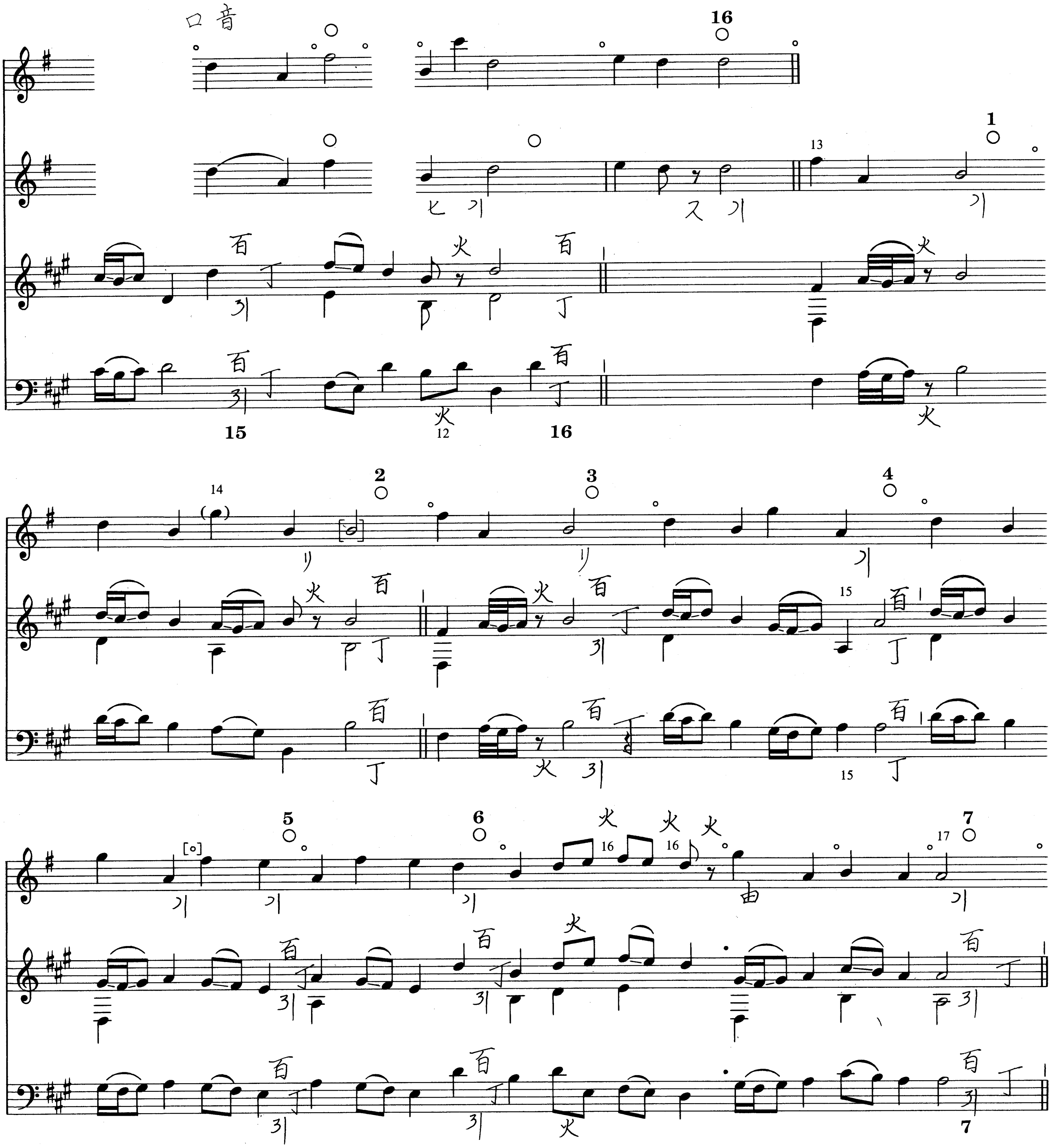
[7] SGYR (right):  one version states.’

[8] JCYR (right): ‘  one version states.’

[9] SGYR (left): ‘  one version states.’

[10] SGYR (right): ‘  one version states.’

[11] JCYR (left):  *Go-fu*



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[12] SGYR (right): 'one version states do not make a 火 .'

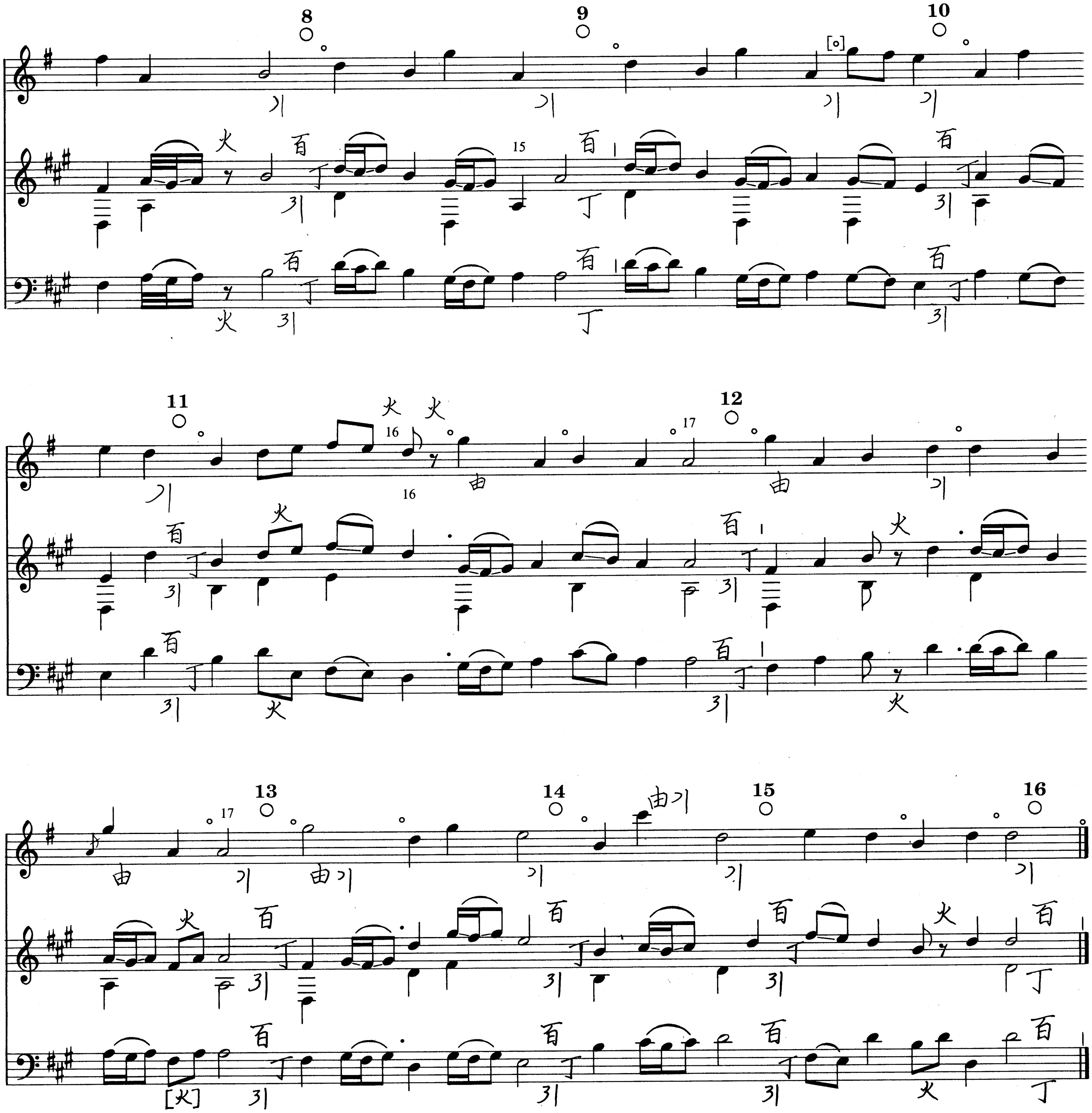
[13] SSSTF presents the prescribed repeat of the *Sattō* written out in full. Moreover, intracolumnary dots are inserted throughout. As underlay to the repeat, the string-parts of Moronaga have been added and will be seen to match, on the whole, the rhythmic implications of the mouth-organ repeat.

[14] This *g″* has been partially erased in the manuscript, but it equates well with the ligature *a*→*g* in the lute-part.

[15] Zither and lute-parts are given note-durations (crotchet/quarter-note, minim/half-note) as in the first statement of the movement (p. 39, ***hyaku*** 百 4), but might equally well be transcribed in the rhythm ♫ , and would then match the mensural implications of SSSTF: ∘♩♩♩♩∘ .

[16] At these two points, if the rhythm of the mouth-organ part is to match that of the strings, the symbol 火 must be acting to shorten not just the note it follows, but also the note preceding it. The mordent on *g″* that follows coincides convincingly with that shown for zither and lute, thus confirming the correctness of this particular mensural interpretation.

[17] A single tablature-sign between intracolumnary dots, when transcribed as a note, must be lengthened to occupy a binary unit of duration. The placing of dots in the mouth-organ part thus confirms the rhythmic values previously allotted to the string-parts.


[o]
火
百
由
丁
[火]
由기

## *QUICK TUNE Kisshō* 急 聲

KF/HSFR/RK

'*Quick Tune*: seven times. Drum-beats to one time 16.' ・七 返 ・拍 子 一 返 十 六

SSSTF

'*Quick Tune*'

JCYR

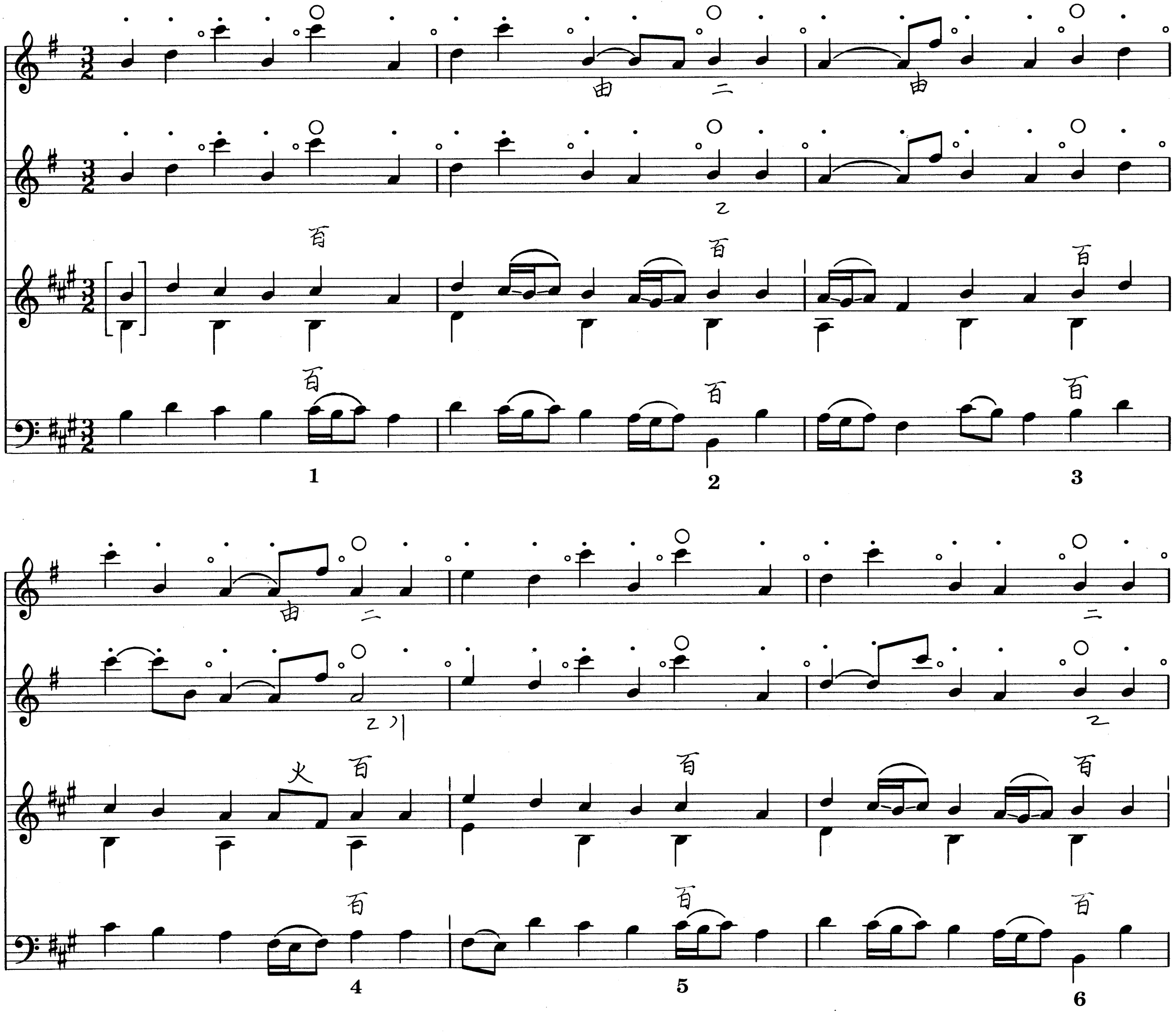
'*Quick Tune*: namely, by again playing the *Entering Broaching*.' *Sunawachi Juha motte sarani hiku* 即 以 入 破 更 彈 .

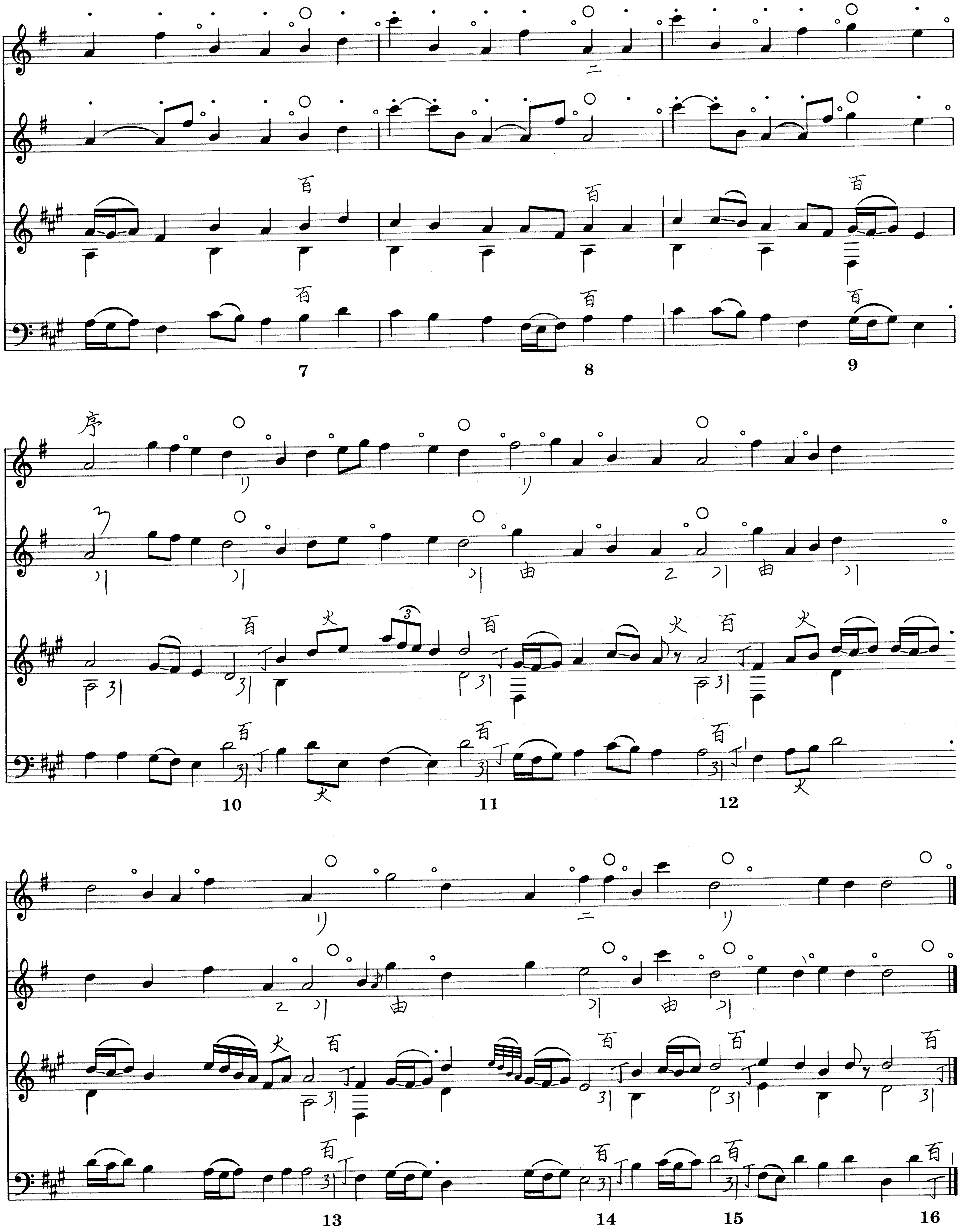
SGYR

'*Quick Tune*': same melody as the *Entering Broaching*.' *Juha dō on* 入 破 同 音 .

In writing out zither- and lute-parts beneath the written-out *Quick Tune* of KF/HSFR/RK and SSSTF, variants (previous notes – p. 36) have been accepted where these match better one or other of the mouth-organ parts.

Since KF/HSFR/RK specifies seven repeats, the speed must have been fast and must have been maintained, presumably, during the *Prelude*-like conclusion, from bass drum-beat 9 onwards.




百
7
8
9
10
11
12
13
14
15
16
序
リ
二
由
火
乙

# 3

# Suite: 'The Singing of Spring Warblers'

## *Shunnō-den/Chunying-zhuan*

## 春鶯轉

Although shorter than *Toraden,* the third suite shares with *Ō-dai hajin-raku* (Fascicle 1, p. 19) the presence of a *Processional* that served as opening movement when the suite was performed as *Bugaku.* These two are the only suites in the the Tang-Music repertory in which the transition of dancers from the tiring-tent to the stage was accompanied by music peculiar to the piece in question. This particular 'large piece' must always have been a relatively popular work in the repertory, since two of its movements still occur in printed wind-parts available today (Fascicle 1, p. 6, fn. 4).

## *History of pieces of this, or related, title*

The evocative title 'The Singing of Spring Warblers' (*Shunnō-den/Chunying-zhuan* 春鶯轉)(鸎 as variant in places) first appears, it would seem, in *Jiaofangji* (JFJ) (*c.* 756) and in the list of *Supple Dances.* As already indicated (p. 10), JFJ appears to list only such titles as were still in the performing repertory of the Kaiyuan reign-period (713-42). In support of this statement — and contrary to what is stated in *Gakkaroku* — this piece is *not* mentioned in YFZL. The Kuchean musician, Bai (or Bo) Mingda 白明達, alleged (see later, p. 46) to have composed this suite at the command of the Gaozong Emperor of Tang, is in YFZL mentioned only as a good lutenist (Gimm, op. cit., p. 332).

The bird of the title *ō/ying* 鶯, is not, as commonly stated, a nightingale, or even an oriole, but a Bush Warbler, *Cettia diphone cantans* (Temminck & Schlegel) (*uguisu* ウグイス), a daytime-singer (see p. 70). There is a certain similarity to the song of the nightingale, in that sustained notes of strikingly 'pure' musical quality are produced in one phase of its song.

Dictionaries commonly give the meaning of *ying* 鶯/鸎 as 'oriole'. When qualified by 'yellow' it certainly means the Golden Oriole: *Oriolus indicus* Jerdon; but unqualified it does not mean a member of the *Oriolidae,* but rather a member of the *Sylviinae – Cettia diphone cantans.* (At the end of Fascicle 1, this bird was erroneously equated with the Golden Oriole.) Originally the word *ying* meant the variegated wings of a bird (Karlgren, 1957, 843 1.), and today the same syllable, pronounced in the same tone, can mean parrot, macaw, cockatoo, eagle, falcon, kite, and hawk, as well as birds calling. Since the bird in question here is indubitably the Large Bush Warbler of Japan, it has been decided to translate the term *ying* less poetically but more factually as 'warbler'. It is to be noted that the term: *den/zhuan* 囀, meaning most usually 'to warble like a bird', can also mean, in Chinese, a type of song. Here, however, there is no reason to look beyond the common meaning.

*Ryūmeishō* makes no comment relative to the history of this piece, other than to mention a performance-tradition deriving from [Wanibe no] Ōtamaro ([和邇部]大田麿) (798-865). *Kyōkunshō* also mentions a performance of the dance by Owari no Hamanushi in the Jōwa-period (835-45). Both references suggest that the piece was known to the Japanese court at least from the time of the return of the mission of 838, associated with Fujiwara no Sadatoshi, in 841 (Fascicle 1, p. 13).

With regard to the origins of the piece in China, two views are given in *Gakkaroku.* The *Honpōgaku-setsu* 本邦樂說 (*Gakkaroku*, maki 31, p. 919) cites a tradition, headed simply 'Flute states . . . ', that the piece was made by He Guanqing 合官青 (otherwise unknown) for the Taizong Emperor of Tang. Conceivably the source of this statement was the lost flute-score, *Nangu oteki-fu*, of Prince Sadayasu (p. 9). Since the piece is described in the manuscript scores as 'new music' (*shingaku/xin yue* 新樂), it is indeed unlikely to have taken its present shape before the Tang period — as Eckardt (op. cit., p. 227) indicates. *Gakkaroku* (maki 32, *Gaku-kō*, p. 967) advances YFZL in support of a quotation taken from the *Zoku momokawa gakukai* 續百川學海: '*The Singing of Spring Warblers*: Gaozong understood the laws of sounds. Once as he sat at dawn, he heard the songs of the Bush Warblers and commanded a musician, Bo Mingda, to copy them. This piece was a consequence of this, it is said.' At the end is the comment: '*Yuefu zalu* agrees with it'; but in fact the passage does not exist in YFZL as we have it, and is taken from JFJ (see p. 10). A possible reason for the editorial slip in *Gakkaroku* may have been a recollection of this same passage's being quoted from JFJ in *Yuefu shiji* 樂府詩集 (*j.* 80; SBBY edition, 10b). The quotation in YFSJ, however, cannot have been taken from JFJ since (as noted by Xiang Da[1]) the YFSJ text differs — being substantially fuller — from that of JFJ as we have it today. According to YFSJ: 'Gaozong understood the laws of sounds. He heard the sounds of leaves, of birds, how all followed at their proper season. Once at dawn as he sat, hearing the sound of Bush Warblers, he commanded a musician, Bo Mingda, to copy it. He composed *The Singing of Spring Warblers.* Afterwards he also devised a dance-piece.'

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[1] Xiang Da 向達, *'Tangdai Changan yu Xiyu wenming'* 唐代長安與西域文明 *Harvard-Yenching Institute Series* 哈佛燕京社出版燕京學報專號之二, 1933.

This passage occurs in the preface to a lyric of the same title: *Chunying-zhuan*, by the Tang poet Zhang Hu 張祜 (*fl.* 820-4):

> 'To the South of Xingqing Pool the willows have not yet opened.
> Taizhen[2] first grasps a branch of plum [-blossom].
> The Jiaofang-women[3] are already singing 'The Song of Spring Warblers'
> And beneath the flowers, in drunken abandonment, doing a Supple Dance, they advance.'

> 興慶池南柳未開
> 太真先把一枝梅
> 內人已唱春鶯囀
> 花下傞傞軟舞來

(*Yuefu shiji, j.* 80)

The name of the Bo/Bai family (as asserted by Xiang Da, op. cit., p. 11) appears in Chinese records from the Han Dynasty onwards to the Tang; and Feng Chengjun 馮承鈞 (for references, see Xiang Da, p. 29, note 29) argued that the original Kuchean name, abbreviated to Bo/Bai in Chinese use, was Puspa. Bo Mingda was created 'Rectifier of Music' (*Yuezheng* 樂正) by the Yang di Emperor of Sui (605-17), who may have 'inherited' him from the Late Zhou and Qi courts, perhaps as a descendant of a musician in the train of the Turkic Empress of the Zhou; and for this monarch Bo Mingda composed up to 12 pieces (*Suishu* 隋書, *j.* 15; SBBY edition 18b). Several pieces, with titles the same as certain items among the twelve, survive in the *Tōgaku*-repertory, but the title *Chunying-zhuan* is not among them.

As noted by Xiang Da, Bo Mingda continued active as a court musician long after the passing of the Sui Dynasty, up to, and throughout the reign-period Zhenguan 貞觀 of the Taizong Emperor (627-50); even in the time of the Gaozong Emperor (650-83) 'he still contributed to the musical life of the court' 猶供奉內庭. The attribution of *Chunying-zhuan* to the life-time of the Gaozong Emperor is not, therefore, improbable. However, references to Bo Mingda in *Suishu* and in *Zizhi tongjian* 資治通鑑 (*j.* 180; SBBY edition 18b) reveal only that he composed new melodies for the Yang di Emperor of Sui. The list in ZZTJ of new settings of lyrics by that emperor does not include *Chunying-zhuan* or any variant of that title.

That *Chunying-zhuan* may have included characteristic Kuchean elements — as suggested by Xiang Da (op. cit., p. 57) — may be doubted, however, if Bo Mingda was indeed second or third generation 'Chinese'; and the same author is surely wrong in interpreting a passage in a poem by Yuan Zhen as evidence that the poet regarded the piece as 'barbarian music'. The extract is of great interest, since it demonstrates the very opposite of Xiang Da's contention: namely, that although reputedly composed by a man of Kuchean descent, the piece was regarded (by about 800) as music of the 'good old days', from before the era of corruption of taste by the influx of foreign influences, before and after the An Lushan rebellion. The text in question is taken from Yuan Zhen's poem entitled *Fa-qu* 法曲.

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[2] The name bestowed on the Princess Yang when she became a Taoist nun, thus annulling her marriage and facilitating her liaison with Minghuang. Later she was raised to the rank of *Guifei* — a title second only to that of Empress. The original Taizhen was a daughter of the Taoist Divinity, The Queen Mother of the West *Xiwangmu* 西王母. Schafer's translation of this title: 'The Mother who is King in the West' (Edward H. Schafer, *The Golden Peaches of Samarkand*, University of California Press, 1963; see p. 36) is not that accepted by experts in Taoism.

[3] The women trained in the Imperial Teaching-Workshop for musicians and dancers. See p. 10.

The term *fa-qu* is translated by Gimm as 'chants reguliers'; but in view of the Taoist associations of items in the group of pieces classed as *fa-qu* (including *Ō-dai hajin-raku* and other items that survive in the *Tōgaku*-repertory), the original significance may rather have been 'Magical Pieces'. Yuan Zhen evidently writes of events half a century before the time of his writing:

> 'Ever since barbarian cavalry raised smoke and dust,
> The sheep-and-goat stench of felt and furs has filled Xian[4] and Le[5].
> Our women became barbarian wives, learned barbarian make-up.
> Singsong girls offered barbarian tunes, applied themselves to barbarian music.
> The tune 'The Fire-Roc'[6] was stilled, with much sobbing cut off;
> 'The Singing of Spring Warblers' ceased and lapsed for ever into silence.
> Barbarian tunes, barbarian riders, together with barbarian make-up,
> For fifty years these contended in spreading through [our society].
>
> 自從胡騎起煙塵
> 毛毳腥羶滿洛
> 女爲胡婦學妝
> 伎進胡音務胡樂
> 火鳳聲沉多咽絶
> 春鶯囀罷長蕭索
> 胡音胡騎與胡妝
> 五十年來競紛泊

(*Yuefu shiji, j.* 96)

Yuan Zhen is evidently contrasting the much older pieces: 'The Fire-Roc', and 'The Singing of Spring Warblers', with foreign music of the time at which he writes. Voices are choked with sadness because of the passing of this earlier music. Accepting the statement in YFSJ (p. 45), 'The Singing of Spring Warblers' was composed between 650 and 683; 'The Fire-Roc' (also according to YFSJ, SBBY edition, *j.* 80, 9b) was composed between 627 and 650. Thus both pieces must have originated about a century before the An Lushan rebellion. They represent the established entertainment music of the court. *Pace* Xiang Da, they were not regarded by Yuan Zhen as 'barbarian music' (*Hu-yue*胡樂).

Against the case for ascribing *Chunying-zhuan* to Bo Mingda, YFSJ — quoting *Yueyuan* (both authorship and date unknown, but pre-1101) — states that there were two works of that name, respectively 'large' and 'small', both being pieces in the *Shang*-mode 商調 — as is this piece. The larger was composed by Yu Shinan 虞世南 together with Cai Liang 蔡亮. The former was archivist in the Zhenguan period (627-50) but is not known as in any way musically gifted; Cai Liang is not otherwise known. Again, however, the ascription brings us within range of the reign of the Gaozong Emperor (650-83).

An alternative title for *Shunnō-den* is mentioned in the prefaces in JCYR, SGYR, and RSCY, as well as in the handbooks. This is *Tenchōhōju-raku/Tianchang-baoshou-yue* 天長寶壽樂 (see also *Gakkaroku* 樂家錄 *32*, p. 968). As such, neither this title nor any part of it occurs in the lists of the *Jiaofangji* (p. 7). A *Changshou-yue* 長壽樂 is mentioned in *Yuefu shiji* (p. 45) as the second item in the repertory of the Sitting Division of the Court Orchestra in Banquet Music instituted by the Taizong Emperor in the *Zhenguan* reign-period (625-50), where also the piece is stated to be music of Kucha. However, the *Wenxian-tongkao* (p. 10) states that a *Changshou-wu* 長壽舞 'Dance of Enhanced Longevity' was created in the Changshou reign-period (692-94) of the Tang Empress Wu; but although this statement also occurs in *Tongdian* (p. 6) and in the *Old Tang History*, only the Japanese handbooks suggest that the *Changshou-wu* is another name for 'The Singing of Spring Warblers'. Since, however, *Changshou* and *Tianbao* (742-56) are both names of reign-periods, it is conceivable that the compound: *Tianchang-baoshou*, was derived from these two names — it cannot, as it stands, be meaningfully construed. If the nucleus of *Shunnō-den/Chunying-zhuan* was the ***Bird Tune*** (see p. 67), and if this was indeed composed in the time of the Gaozong Emperor (650-83), a revision and amplification, with the title *Changshou-wu*, may have been made in the time of the usurping Empress Wu. Now Lady Yang was given the title Guifei in Tianbao 4 (745). Perhaps the existence of the alternative title: *Tianchang-baoshou-yue* bears witness to a further revision in the Tianbao reign-period. That the Jiaofang-women already sang 'The Song of Spring Warblers' when the Lady Yang was the Taoist nun, Taizhen, is attested, as already seen in a poem of the early ninth century (see p. 46).

The statement (mentioned earlier) that the *Changshou-yue* was 'music of Kucha' might be taken as indicating that this title indeed refers to *Chunying-zhuan/Shunnō-den*, since Bo Mingda (supposedly composer of the original 'Song of Spring Warblers') was of Kuchean descent.

It is to be noted that a second piece relating to warblers is listed in JFJ, namely, *Xi chunying* 喜春鶯 'Delighting in Spring Warblers'.

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[4] Xian [yang] ( = Changan).

[5] Loyang.

[6] A lyric entitled 'Words for "The Fire Roc" ', by Li Baiyao 李百藥 is to be found in the *Yuefu shiji, j.* 80. The preface thereto states that the piece itself (in the *yu*-mode) was composed by a lutenist, Pei Shenfu 裴神符, was greatly loved by Taizong, and was certainly a piece from before the Zhenguan reign-period. A version of this piece, for five-stringed lute, survives in the Sino-Japanese manuscript known as *Gogen kin-fu*. See R. F. Wolpert, *Musica Asiatica 3* (1981), pp. 107-35, p. 131 item 21. *Pingdiao 'Huofeng'*. *Pingdiao* is a *yu*-mode (Church Dorian on E).

## *Preliminary comments on the structure of the suite*

Unlike *Ō-dai hajin-raku*, both *Toraden* and *Shunnō-den* consist of movements that each include sixteen rather than twenty bass drum-beats. In the case of *Shunnō-den*, '16 drum-beats' implies a *Prelude* of 16 drum-beat periods and measured movements of sixteen measures, in 4/2 in the case of the *Stamping* (and of the *Quick Tune* — a fast repeat of the *Stamping*), in 3/2 in the case of the *Entering Broaching.*

If the maximum number of repeats of the measured movements, as proposed in SGYR, were performed, the total of drum-beats amounts to 224 and agrees with the stated total. *Ruisō-chiyō* (RSCY) suggests more repeats than JCYR and SGYR, and if all these were executed, the combined total (not stated in RSCY; see p. 51) would be 256. This number is the same as the total drum-beats for *Toraden*, given in JCYR and SGYR. The total of 256 is only achieved, however, if the *Bird Tune* has 20 drum-beats. In order to account for this number, the first and second sub-sections of the *Bird Tune* must each include three drum-beats — making a total of twelve (if internal repeats are respected); and the third sub-section, with four drum-beats, must also be repeated, although this is not shown in the mouth-organ parts. The discrepancy between the specified 16 drum-beats and the required 20 would be accounted for if originally the third sub-section of the *Bird Tune* (see p. 68) was not to be repeated — as the mouth-organ parts indicate. The structure would then be: 3 drum-beats (repeated) + 3 drum-beats (repeated) (= 12) + 4 drum-beats = 16 drum-beats.

The difference between 256 and 224, namely 32, requires two further repeats of a 16-measure structure. This structure might be the *Quick Tune* for which RSCY suggests four, two, or a single, statement or statements, as compared with the two advocated by JCYR and SGYR. It is surely striking, and perhaps significant in implying some overall conception of the dimensions of a *da-qu/daikyoku* — or at least of one type of 'large piece' — that the total number of measures, in one instance stated as a total, in the other calculated from prescribed repetitions, should amount to the same figure, namely 256. Furthermore, it is striking that the number of repeats specified by the probably earlier score — RSCY in its original form as *Ruijū sō-fu* of the early eleventh century (Fascicle 1, p. 36) — is greater than the numbers practised in Moronaga's day. Indeed, Moronaga frequently gives two figures, a larger and a smaller, for the number of repeats to be practised; he also gives prescriptions for abbreviated performances (*ryaku/lue* 畧 ). These features are all compatible with a reduction in the pace of performance between the compilation of *Ruijū-sō-fu* (RJSF) and the editing of JCYR/SGYR.

As is to be seen in the scheme below, showing the cadencing notes of the sixteen drum-beat periods of the *Prelude* of *Shunnō-den,* these again can be grouped into sets of eight — two sets; and in turn each set of eight segments into two groups of four.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| (1) | (2) | (3) | (4) | (5) | (6) | (7) | (8) |
| *a* | *a* | *b* | *a* | *a* | *d* | *c* | *d* |
| (9) | (10) | (11) | (12) | (13) | (14) | (15) | (16) ( = 5, 6, 7, 8) |
| *d* | *a* | *c* | *a* | *a* | *d* | *c* | *d* |

For this movement, it is evidently correct to regard each set of eight as being composed of two groups of four, since the same sequence of cadencing notes (*a d c d*) occurs as latter group in the two halves of the *Prelude*, separated by the term 'Half-Section' (*hanjō/ban-tie* 半帖 ) (see Fascicle 1, p. 19). Although the *Prelude* of *Toraden* likewise consists of sixteen drum-beat periods, segmenting into groups of four (p. 14), there is no cadence on the final at the end of such a group until the end. Accordingly, no Half-Section is marked or exists in that *Prelude.*

In *Ō-dai hajin-raku*, as first observed by Professor Noël Nickson (see this fascicle, p. 73), the musical content of the *Processional* is closely related to that of the last five drum-beat periods of the *Prelude*; indeed, of 84 notes of the *Processional*, 78 occur between drum-beat periods 25 and 30 of the *Prelude*. In *Shunnō-den* also, the *Processional* is identical with drum-beat periods 13 to 16 of the *Prelude*, save for the omission of the first two crotchets of period 13 and the repetition of two crotchets in the opening formula of the *Processional.*

Two detailed notes in *Gakkaroku* include material relating to *Processionals* and to that of *Shunnō-den* in particular. In a chapter entitled *Sanko sōron* 三鼓總論 *General discussion of the three drums* (*Gakkaroku 25*) (*dai nijū*) the twentieth heading reads: 'What is said concerning the striking of a drum-beat at the end of the piece in *Processionals.*' 'In the reign of [the Emperor] Shirakawa-in [reigned 1072-85] when playing one piece of the music of *Shunnō-den*, at the end of the *Processional*, Toyohara no Tokimoto (1058-1123) struck a single bass-drum stroke (one book says it was Koma no Mitsusue 狛光季 [1025-1112; an error has crept into the text, *haku* 拍 having been substituted for Koma 狛 !]). The Emperor commented saying: "Making a drum-stroke in the *Processional* of *Ō-dai* is a tradition from Ōtamaro [Wanibe no Ōtamaro in the time of the Emperor Nimmyō, 833-50]. As for doing it now in *Shunnō-den*, what do you think about it?" Tokimoto, responding to the Throne, replied: "*Shunnō-den* too, being a *Large Piece* [*daikyoku*], therefore, imitating the model of *Ō-dai*, do it." The Emperor having taken pleasure in it, this was its origin . . .' Thus the tradition of playing a drum-stroke at the end of the *Processional* in *Shunnō-den* would seem to be no earlier than the late eleventh century.

A passage from a later section of *Gakkaroku* (*29*; 'Ancient facts concerning the performance of music' *Sōgaku kojitsu* 奏樂故實 ) makes plain that the connection between *Processional* and *Prelude*, previously mentioned, was known to the author: 'It is, namely, notes from the *Prelude*' 是即序中之詞也 . This sentence incidentally sheds light on the musical meaning of *kotoba* 詞 , which cannot mean *kakko*-beats here, since the *kakko* does not play in *Preludes*. The passage continues: 'Its principle is to remove the notes of four drum-beat periods from the *Prelude*. From the sequence of musical phrases, use the notes for the space of four drum-beat periods, up to the Half-Section. It only differs [from the passage in the *Prelude*] in the changing of the first phrase's note *ōshiki* [*a*] to *sōjō* [*g*] [ 耳 for 而已 ].' This is not strictly true, however. In fact, the first binary unit of drum-beat period 5, namely the notes *a* and *f*♯, are dropped, so that the period (the first period of the *Processional*) begins on *g*. The following sentence repeats the advice to strike a drum-stroke at the end of the movement and continues, again indicating the association between *Ō-dai* and *Shunnō-den*: 'If and when *Ō-dai* and this piece are played on the same day, then strike it in *Ō-dai*, but not in this piece.'

The next sentence might also be supposed to refer again to the *Processional*, but internal evidence suggests that it cannot do so. 'It is commonly said, regarding mouth-organ and reed-pipe [*shō* and *hichiriki*] that they repeat from the note *sōjō* [雙調] of the third phrase [*ku* 句]; and if this is not enough [enough time to allow all the dancers to move into position] they repeat from the note *banshiki* [*b*] in the thirteenth phrase.' But this is incompatible with the structure of the *Processional*, which consists of four phrases only. Certain *chōshi* 調子 (modal preludes), however, comprise up to 24 phrases (*ku*) and conceivably this comment refers to repeats within a modal prelude. This could not be the standard *chōshi* in *Ichikotsu-chō*, transcribed by Shiba (*op. cit., 4,* pp. 84-8), however, since the designated phrases do not include the notes specified. It would be possible, however, were the *chōshi* in question that in *Sōjō* (*ibid.,* pp. 93-6); a modal prelude ending on *g* would then prepare the way for a *Processional* beginning on *g*. But this is speculation. In any case, it is evident that the author was aware of the derivation of the *Processional* of *Shunnō-den* from the *Prelude*; a little odd, perhaps, that the similar relationship between *Prelude* and *Processional* in *Ō-dai* seems not to have been noted. Quite properly, *Gakkaroku* derives the *Processional* from drum-beat periods 5-8, whereas we, looking at the *Prelude* in the light of *Ō-dai*, had derived the *Processional* from periods 13-16. Musically, they are identical.

It was in comparing *Sattō* or *Chūjo* of *Shunno-den* and the following *Juha*, that evidence for the existence of something resembling the late medieval and renaissance phenomenon of *proportio* was first noted in 1966, when the entire printed repertory was transcribed (Fascicle 1, p. 6). The very term *proportio* has been revived recently by Hungarian folk-dance experts in referring to 'rhythmic multiplicity', and the relationship between these two movements will be considered in more detail later in this fascicle (see p. 106).

The *Bird Tune* itself may be supposed to be the original nucleus of the suite (see p. 45), *Shunnō-den*, and it is musically of great interest. SGYR adds the direction: 'There is preludial lengthening.' *Jo ni hiku nari* 序引也. In accordance with this statement, there are no *kakko*-dots in the string or mouth-organ parts. JCYR and RSCY, and SSSTF, do not add this direction following the heading '*Bird Tune*', but KF/HSFR/RK gives a much fuller instruction: 'Play *Prelude*-like, but very quickly' *Jo fuku, tadashi kakyū nari* 序吹但火急也. Here again, as in the last two Sections of the *Broaching* of *Ō-dai hajin-raku* (Fascicle 1, p. 77) slowness of speed is overridden as an attribute of a *Prelude*-like movement. Presumably the primary musical characteristic of the preludial manner is the absence of the *kakko*-drum. The appreciable number of repeats of the *Bird Tune*, suggested by the various manuscripts, perhaps supports the notion that the piece was indeed played briskly at one time. Repeats for all three sub-sections of the *Bird Tune* are marked in the string-parts (p. 67), and for the first two sub-sections in the mouth-organ parts. In addition, however, both SSSTF and RSCY, state that the movement may be played four times as a whole (see *Preface*, p. 50); but both JCYR and SGYR add a comment that nowadays twice is customary. Uncertainty as to number of internal repeats is emphasized in the text in SGYR by the glossing of 'twice' (at the end) with 'nowadays once'.

## *Prefaces to Shunnō-den from five manuscript sources in tablature*

### KF/HSFR/RK

'The Singing of Spring Warblers'

New music. There is a dance. When emerging blow (= play) the *Processional*; when retiring play the *Modal Prelude*.

新樂・有舞・出時吹　遊聲・入時吹調子

*Processional*

遊聲

*Prelude*: two Sections. Drum-beats of each Section 16.

序・二帖拍子帖別十六

*Stamping* (quickly): two Sections (*hen* 遍). Drum-beats to one Section 16.

颯踏早二遍　拍子一遍十六

*Entering Broaching* (quickly): four Sections (*hen*). Drum-beats 16.

入破早四遍拍子十六

*Bird Tune*: two Sections. Drum-beats to one Section (*hen*) 16. Play in preludial manner, but very quickly.

鳥聲・二遍拍子一遍十六・序吹・但火急也

## SSSTF

'The Singing of Spring Warblers'

*Prelude*: one Section.

序 一 帖

*Stamping*: twice.

颯 踏 二 反

*Entering Broaching*: four times.

入 破 四 反

*Bird Tune*: four times.

鳥 聲 四 反

*Quick Tune*: twice.

急 聲 二 反

Drum-beats of each 16.

拍 子 各 十 六

## JCYR

'The Singing of Spring Warblers'

One title is *Tenchōhōju-raku/Tianchang-baoshou-yue* (see p. 47).

一、名 天 長 寶 壽 樂

*Processional*: without [bass] drum-beats.

遊、聲 无 拍 子

*Prelude*: drum-beats 16. To be played once (anciently twice). Chōshūkyō's *Score for Transverse-Flute* (see Fascicle 1, p. 37) states: to be played twice. Nowadays play once. [Hakuga was also known as Chōshūkyō.]

序、拍 子 十 六 古 二 反 可 彈 一 反 長 秋 卿 横 笛 譜 云 可 吹 二 反 今 吹 一 反

*Stamping*: drum-beats 16. To be played twice (usually once).

颯 踏 拍 子 十 六 可 彈 二 反 常 一 反

*Entering Broaching*: (insert '*Bird Tune*, each') drum-beats 16. To be played four times (*Entering Broaching* usually once).

入、破 ⌒鳥 聲 各 拍 子 十 六 可 彈 四 反 入 破 常 一 反

*Quick Tune*: to be played twice, namely, by playing the *Entering Broaching* again. Altogether: drum-beats 234.

急 聲 可 彈 二 反 即 以 入 破 更 彈 合 拍 子 二 百 卅 四

*Bird Tune*: Nowadays drum-beats 16. Play twice. In addition to comment above, when abbreviating: *Stamping*, play once; *Entering Broaching*, play twice or three times.

今 世 鳥 聲 拍 子 十 六 彈 二 反 餘 如 上 注 略 時 颯 踏 彈 一 反 入 破 彈 兩 三 反

*Bird Tune, Quick Tune*: play each once.

鳥 聲 急 聲 各 彈 一 反

When dancers retire play (flute) *Modal Prelude* (*kan*) [= *kanjōshi*, see p.13].

舞 入 時 吹 笛 上 調 子

Large piece. 大 曲 New music. 新 樂

Nangū's *Transverse-Flute Score* (Fascicle 1, p. 37) states: Of those who formerly danced this piece well there were Sadaijin Minamoto no Makoto Ason (810-68; son of Saga-Tennō 嵯峨, 785-842), together with a certain Kose, and others. Therefore in the honourable time of Jōwa (834-42), [the Emperor Nimmyō] ordered Makoto Ason, to take this piece, and commanded it to be taught to, and rehearsed by, Prince Seikō, together with the honourable flutes and dancers, before the Seiryōden ('The Cool Palace'). Of those who witnessed it, there was not one who was not moved to weep silent tears.

南宮横笛譜云音[=昔]善儛此曲者有左大臣源信朝臣 及巨勢式[=或]人等 仍承和御時勅信朝臣以此
曲令傳習于成康親王合于御笛儛於清涼殿前觀之者無不感泣

## RSCY

'The Singing of Spring Warblers'

New music. Large piece. One title is: *Tenchōhōju-raku*;

新樂大曲一名天長寶壽樂亦号梅苑春鶯囀

it is also called: *Baien shunnō-den/Meiyuan chunying-zhuan* 梅苑春鶯囀 ('Spring Warblers Singing amid Luxuriant **Plum [blossom]') [The association with plumblossom recalls Zhang Hu's poem (p. 46) in which the future Lady Yang grasps a** branch of plum, leading the dancers as they sing *Chunying-zhuan*]. When the dancers wish to enter, the mouth-organ first blows (= plays) the *Modal Prelude*; next the cylindrical reed-pipe plays the same, the flute does the *netori* 音取, and then the *Processional*. When the dancers retire, the flute plays *kanjōshi* [p. 13].

儛欲出時笙先吹調子次篳篥同吹笛音取次吹遊聲儛入時笛吹上調子

*Processional*: Without [bass] drum-beats. When, by means of this, the dancers enter, the number of times [it is to be played] is not fixed, but is according to what is required for them to reach their final positions.

遊聲無拍子以是儛出度數無定隨行立

*Prelude*: one Section. Drum-beats 16. To be played twice, but recently once. Chōshūkyō's *Score for Transverse Flute* states: 'with two repeats is the correct version'.

序一帖拍子十六可彈二反近來一反長秋ﾏ(=卿)笛譜云以二反爲正説也

*Stamping*: drum-beats 16. To be played twice, but normally once.

颯踏拍子十六可彈二反常一反

*Entering Broaching*: drum-beats 16. To be played four times or twice, but normally twice.

入破拍子十六可彈四反或二反但常二反

*Bird Tune*: drum-beats 16. To be played four times.

鳥聲拍子十六可彈四反

*Quick Tune*: drum-beats 16. To be played four times or twice. Yukitaka advocates once; Mitsunori advocates twice.

急聲拍子十六可彈四反或二反行高稱一反光則稱二反

Ribu Daiō's *Dragon-flute Score* states: Of those who formerly danced this piece well, there were Sadaijin Minamoto no Makoto Ason, together with a certain Kose, and others. Therefore Jōkan/Jōgan *tei* [the Emperor of the Jōkan reign-period, 859-76] commanded Minamoto Ason to take this piece and teach it to Prince Seikō, the sixth honourable son, together with the honourable flutes and dancers, before the Seiryōden. Of those who witnessed it, there was not one who did not weep; and that is all.

[Ribu Daiō, or more commonly Ribu-Ō, is a reference to Prince Sadayasu, who held that office at the time of his death. From Han times, the Chinese *Libu* was the Board of Civil Office. In Japan, Ribu-Ō was used as a more elegant term for the *Shikibushō*, which had a similar function (information supplied by Mr David W. Hughes of Clare Hall, University of Cambridge)].

吏部大王龍笛譜云昔善儛此曲者有左大臣源信朝臣及巨勢或人等仍貞觀帝勅源
朝臣以此曲傳于成康親王第六御子合于御笛儛於清涼殿前視之者無不垂涙而已

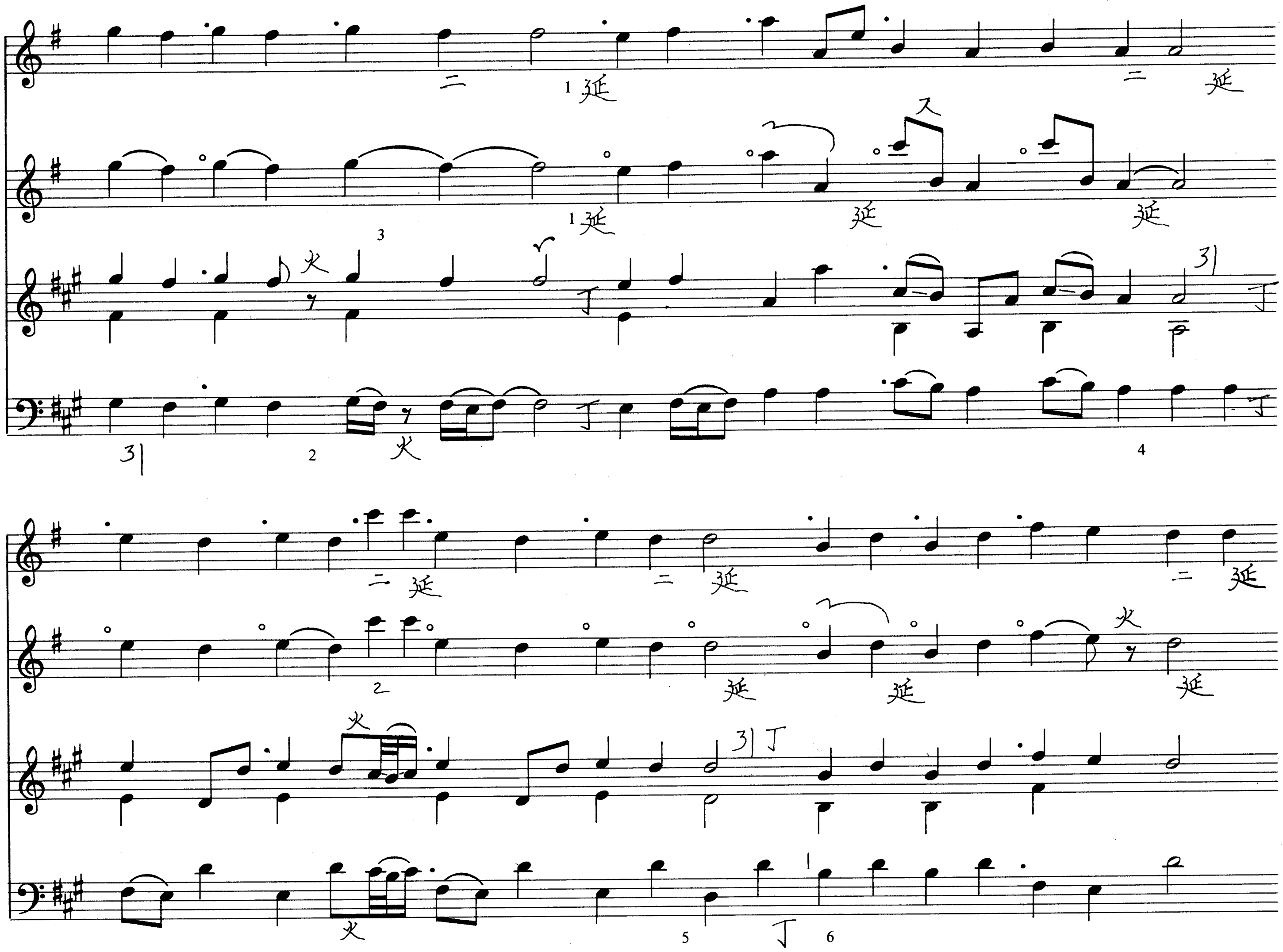
## SGYR

'The Singing of Spring Warblers'

This version of the preface omits (from the text in JCYR) the glosses: 'anciently twice', '*Bird Tune*, each', and '*Entering Broaching* usually once'. 昔 *shaku* (= in antiquity) is erroneously written as 音 *on*, but this version has correctly 或人 *waku/roku jin* or *aru hito*, in place of JCYR's erroneous 式.

## *PROCESSIONAL Yusei/Yousheng* 遊聲

| | |
|---|---|
| KF/HSFR/RK | *'Processional'* |
| SSSTF | [No heading to *Processional*] |
| JCYR | *'Processional'* |
| SGYR | *'Processional'* |
| RSCY | *'Processional*: style — dragging-wearily plucking.' 号曳累操 |



Note: In transcribing this suite from JCYR, tablature complexes of the form $\square^{\square}$ have been interpreted throughout as broken octaves, since this lightens the texture and permits faster execution of the measured movements — to be played *accellerando*.

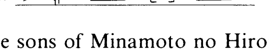
[1] Both KF/HSFR/RK and SSSTF use *nobe/yan* 延 ( = lengthen) throughout, apparently instead of *hiku/yin* 引 .

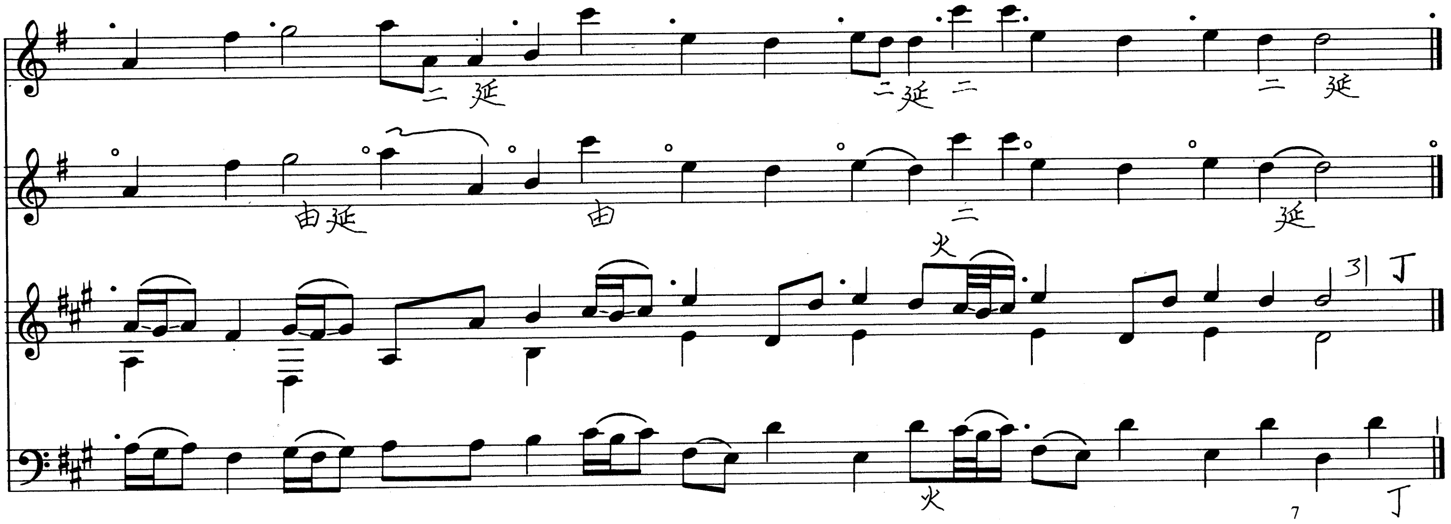
[2] SGYR (left): '火 , one version states.'

[3] JCYR: sharpening dot to $f\sharp''$ supplied.

[4] SGYR (left): '火 , one version states.'

[5] SGYR (left): 火

[6] SGYR (right):  *Katsura-fu* 桂譜 . This manuscript (not preserved) belonged to the Minamoto tradition and specifically to that of one of the sons of Minamoto no Hiromasa 源博雅 , that is, of Hakuga himself.

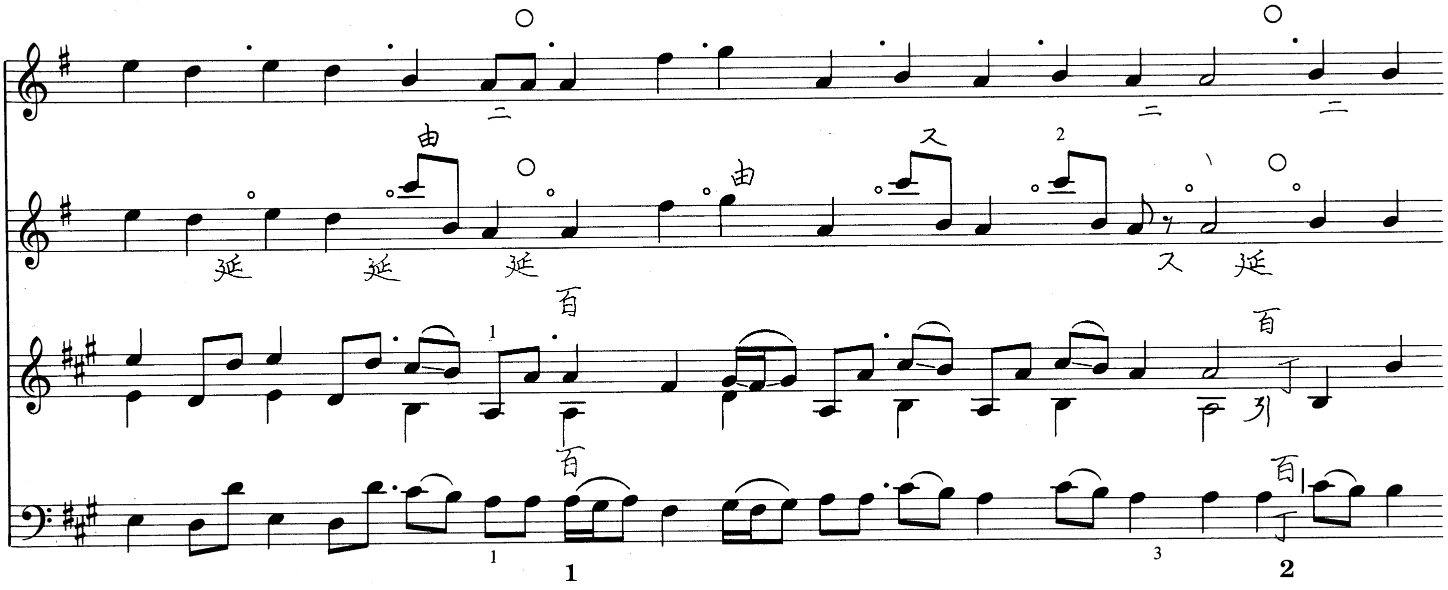


[7] SGYR (left): 火

The lute-manuscript: *Sango-yōryaku* 三五要略 (*Yōmei Bunko*, Kyōto 近 /49/1), also compiled by Fujiwara no Moronaga, shows the bass drum-beat in register with the last note of the musical phrase; that is, *on* the cadence-note itself, save for drum-beats 1, 4, and 5. This relative consistency suggests, perhaps, that the cadencing-note should always receive the ictus of the drum-stroke, even if a light up-beat stroke precedes this. Regarded in this way, the drum-beat periods of *Preludes* would not require to be lengthened by a silent, interpolated, binary unit, at each cadence, as was suggested when discussing the *Prelude* of *Ō-dai hajin-raku* (Fascicle 1, p. 43) **(see later, p. 101, for further discussion).**

## *PRELUDE Jo/Xu* 序

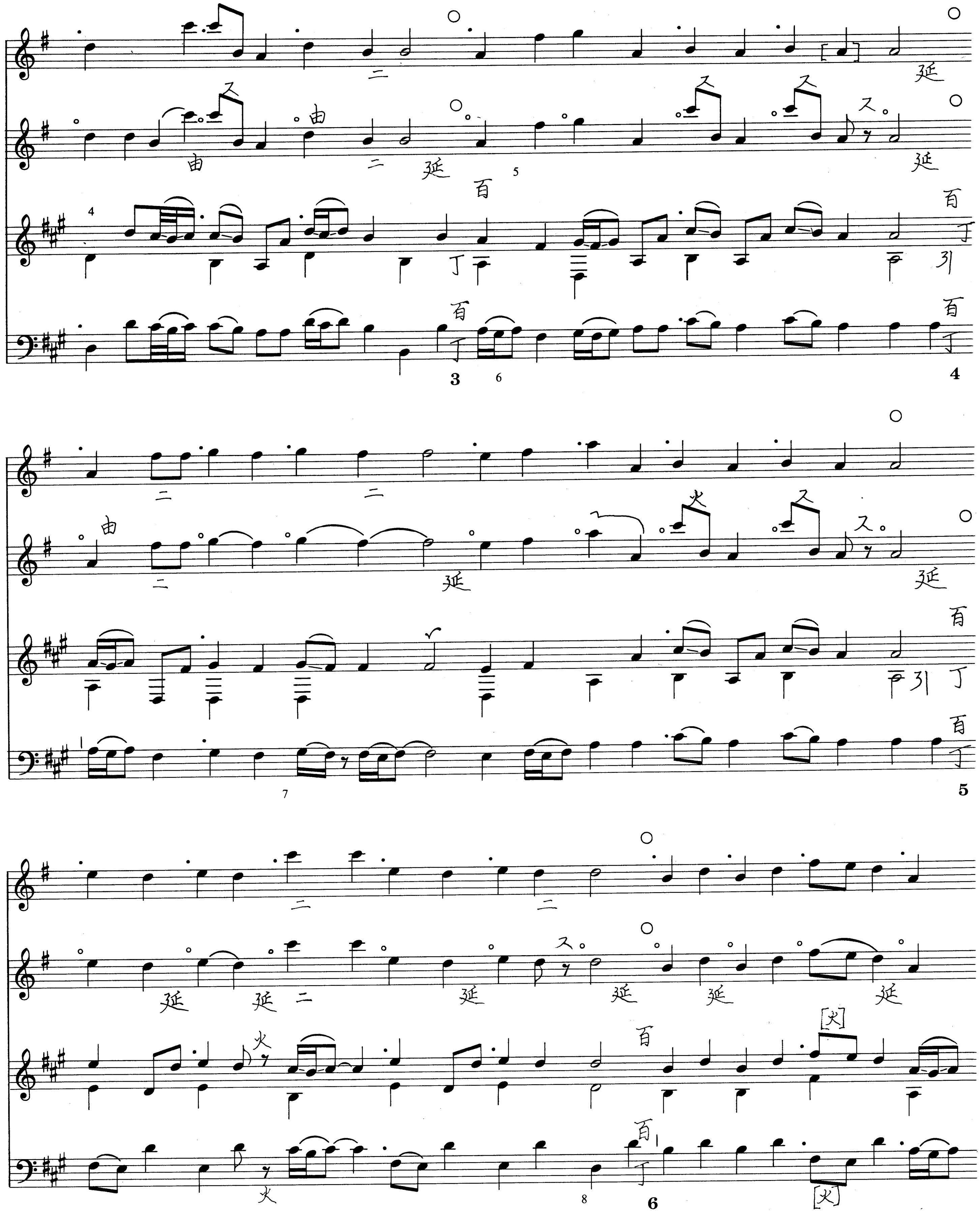
| | |
|---|---|
| KF/HSFR/RK | '*Prelude*: Drum-beats of the two Sections, taking the Sections separately, 16.' [The two Sections each have eight bass drum-beats. The end of the first Section is marked by a break in the text and the insertion of a heading *Hanjō* 半条, literally 'half-Section', where 条 (an abbreviation of 滌) is used as a phonetic substitute for 帖.] ·二帖拍子帖別十六 |
| SSSTF | *'Prelude'* |
| JCYR | *'Prelude'* |
| SGYR | *'Prelude'* |
| RSCY | *'Prelude'* |

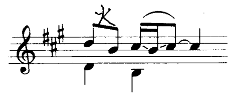


[1] Conceivably the quaver *a*s of zither and lute should be in the rhythm ♩𝅗𝅥, the *a*s of the older mouth-organ manuscript also being treated in this way, and a repeat sign (乙) after the *a* in SSSTF being supplied, completing this part also as ♩𝅗𝅥. **In this case, the bass-drum sign (百 1) in zither- and lute-parts might well** be transferred from its present position to the final, cadential, semibreve *a*. Similar treatment of all four parts at drum-beat 7 would also yield a more rational cadence.

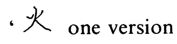
[2] SSSTF: this *c*″ is partly erased

[3] SGYR (left): '火 one version states; below similarly.'


4
5
由
二
延
ス
百
丁
引
火
[火]
3
6
4
7
5
8
6

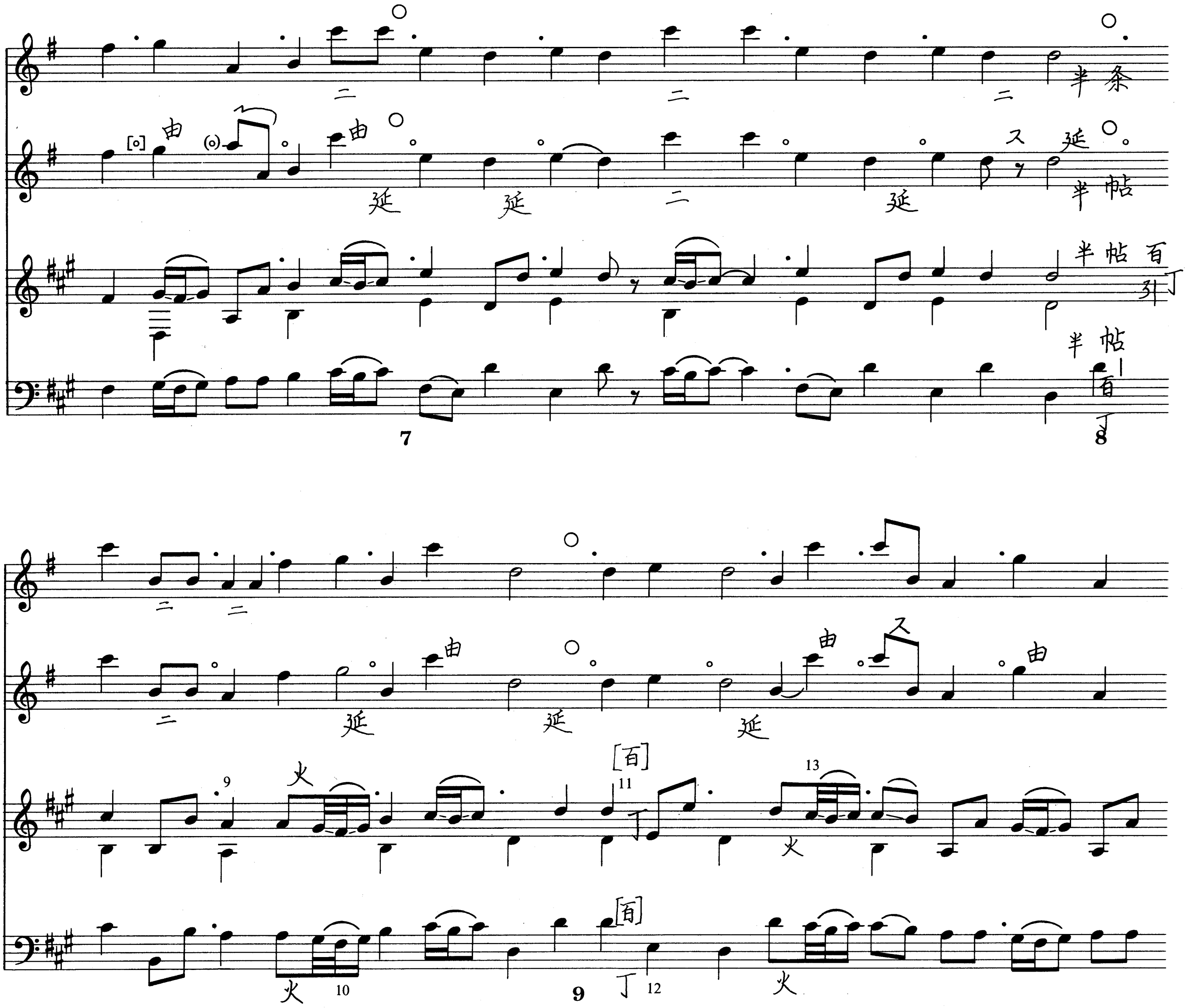
[4] JCYR (right): 

[5] JCYR: 百 perhaps to be moved to preceding cadence.

[6] SGYR (right): 

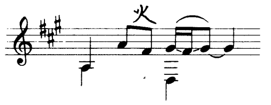
[7] SGYR (left): '火 one version states'

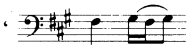
[8] SGYR (left): '火 one version states; below similarly.'

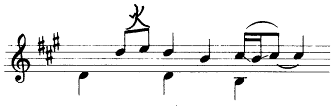


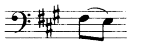
二
由
延
ス
半帖
半条
百
丁
火
[百]
7
8
9
10
11
12
13

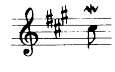
---

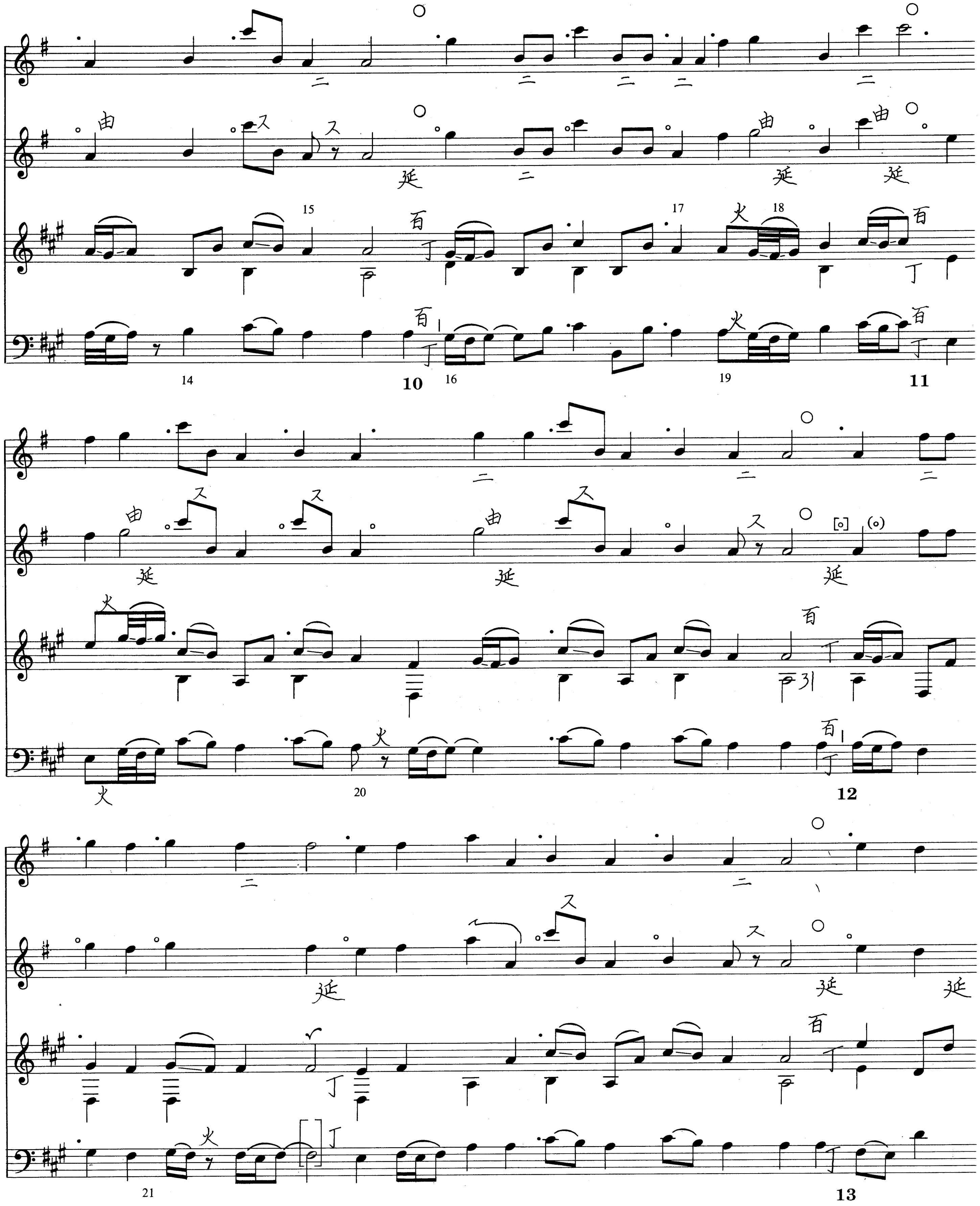
[9] JCYR (right): ‘  one version states.’ Dots have been supplied to the upper *f*♯′ converting this to a mordent on *g*♯′. Cf. fn. 18.

[10] SGYR (right): ‘  one version states.’

[11] JCYR (right): 

[12] SGYR (right):  *Wata-fu* (see p. 30 — Section 2 of *Prelude* to *Toraden*)

[13] JCYR (left): flute-gloss  丁由 .


由
ス
延
二
百
丁
火
引
14
15
16
17
18
19
20
21
10
11
12
13

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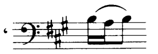
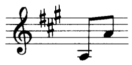
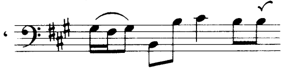
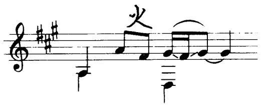
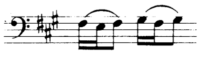
[14] SGYR (right): ' one version states.'

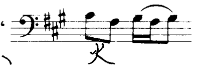
[15] JCYR (right): ' one version states.'

[16] SGYR (right): ' one version states.'

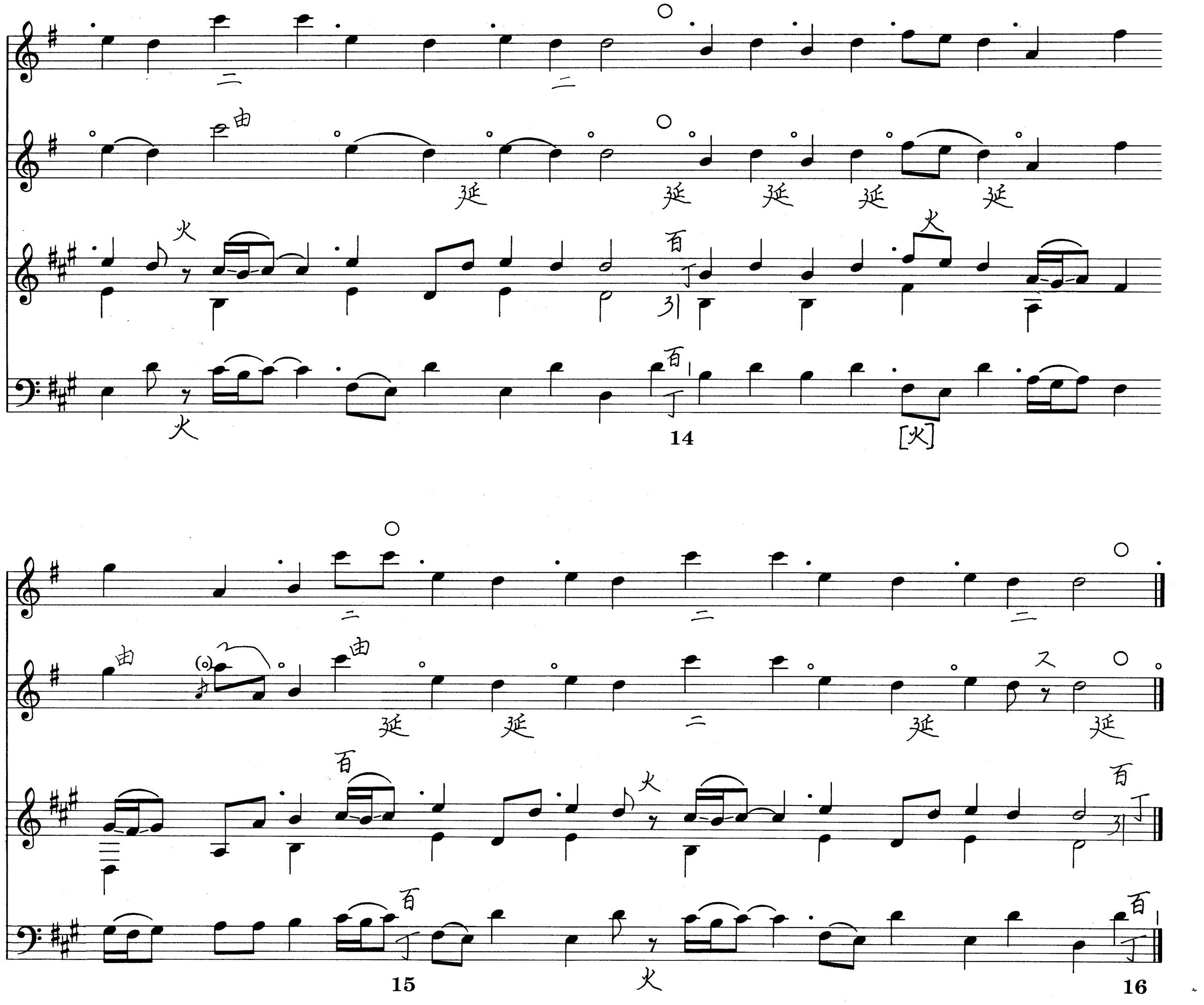
[17] JCYR (right): ' one version states.'

[18] JCYR: dots supplied, yielding a mordent.

[19] SGYR (right): 

[20] SGYR (right): ' one version states.'

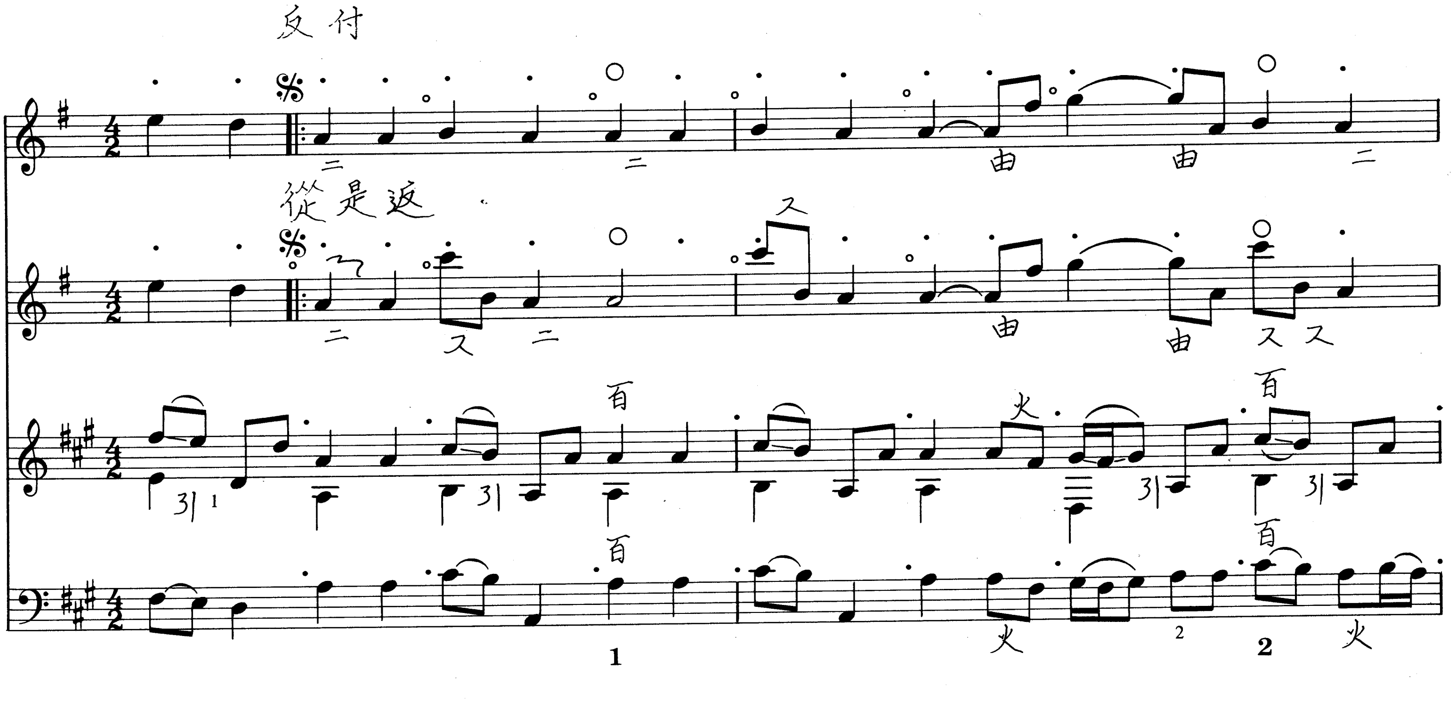
[21] SGYR (left): 火


二
二
由
延
延
延
延
延
火
火
百
丁
引
百
丁
14
[火]
火
二
二
二
由
(○)
由
延
延
二
延
ス
延
百
火
百
丁
引
百
丁
15
火
16
百
丁

## *STAMPING Sattō* 颯踏

| | |
|---|---|
| KF/HSFR/RK | '*Stamping* (quick): two times (*hen* 遍 ). Drum-beats to one time 16.' The description is ambiguous. The movement consists of two halves, each with eight bass drum-beats. Between the two halves is a heading: *Hanjō*. The term *hen* is usually used for 'a time', in the sense that a certain number of repeats amounts to a certain number of 'times'; but here, *hen* seems at first sight to be equated with *jō* — a Section, or half-Section. **Reference to the preface of JCYR, SGYR, and RSCY (pp. 49-51), shows that *hen* is merely a substitute for *hen* 反 (= 返 repeat).** |
| SSSTF | '*Stamping*' |
| JCYR | '*Stamping*' |
| SGYR | '*Stamping*: first bass drum-beat on seventh *kakko* [-beat]. From the second measure onwards, total *kakko* [-beats per measure] eight.' 初拍子羯鼓七 第二拍子以下皆羯鼓八 |

The placing of the drum-beat on the seventh, rather than in its more usual position on the fifth, beat, in the 4/2-measures of the *Stamping*, might suggest that the first complete measure should begin at the repeat sign. This would then mean that the movement began, very unusually, with an anacrusis. That it does not, and that the barring shown is correct, would seem to be confirmed by the placing of the 'Half-Section'-marking following the end of a complete measure. Nevertheless, the ending of the string-parts on a broken octave in quavers is musically inconclusive. The broken octave in crotchets (zither) and the minim (lute), on D, that follow are properly the beginning of the modified incipit (*kantō/huantou* 換頭 ) (see Variant *Stamping*, fn. 8) and it is not clear why they are separated from the marked beginning of the incipit itself. Conceivably they were also intended to be substituted for the preceding last two beats of the final measure at the end of the last repeat.



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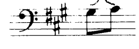
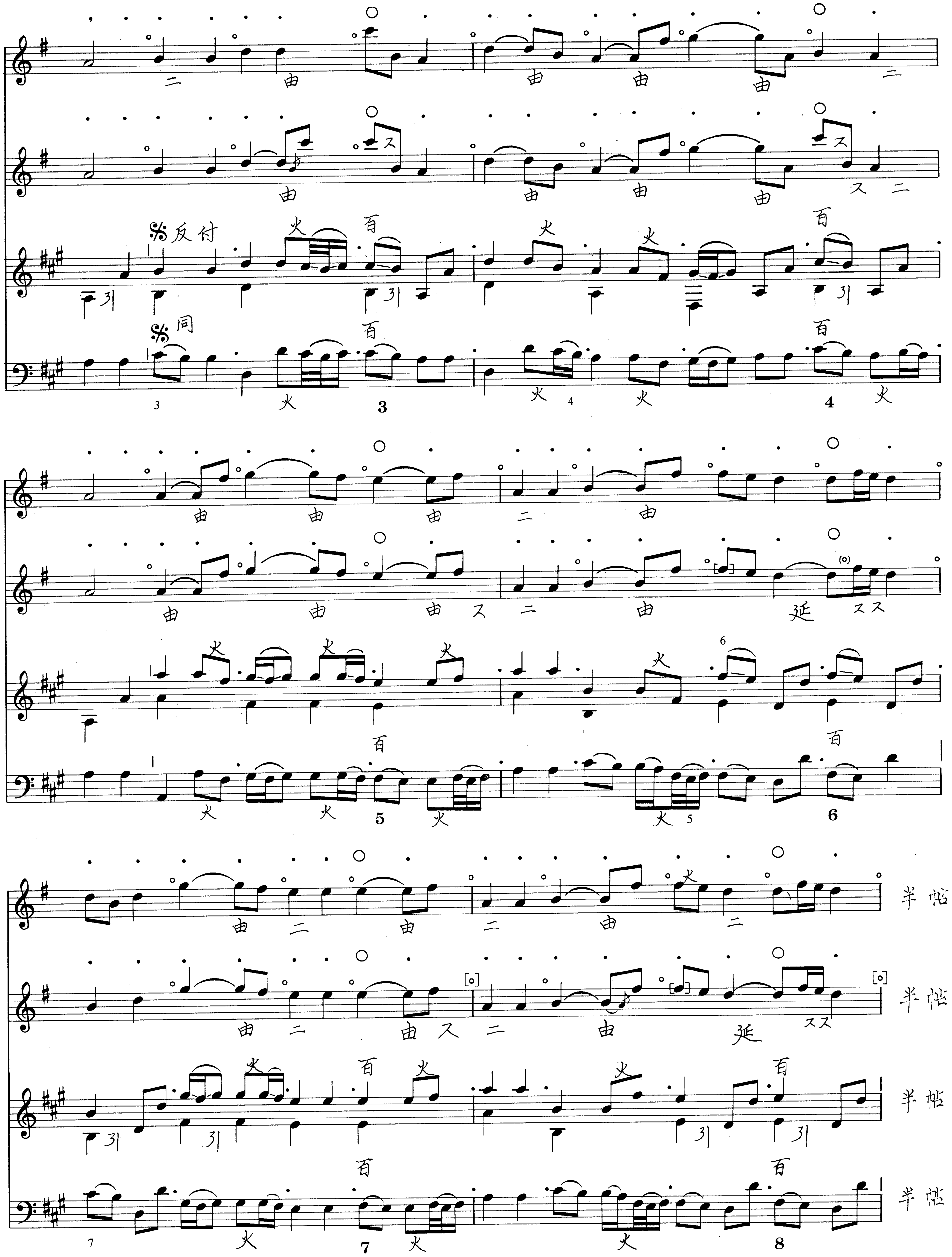
[1] In this movement, as in the *Entering Broaching* (p. 64), the occasional placing of *hiku*-signs ( 31 ) after beats of odd number (1, 3, 5, 7) in the zither-score, is not understood.

[2] SGYR (left): 



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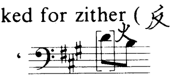
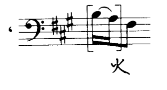
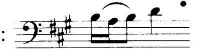
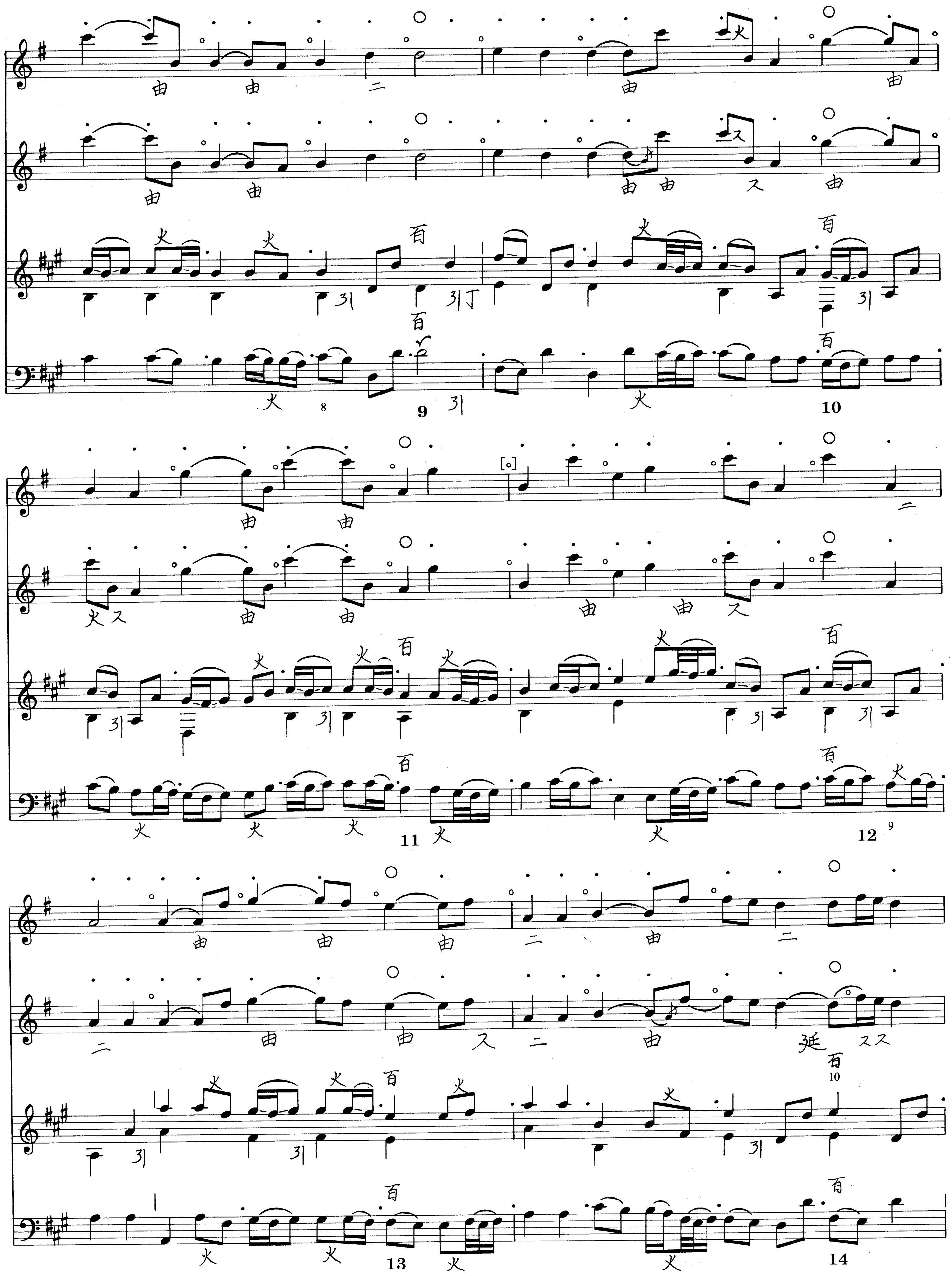
[3] *Dal Segno* marked for zither (反付) and lute (同).

[4] SGYR (right): ' one version states.'

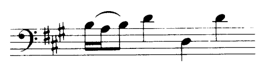
[5] SGYR (right): ' one version states.'

[6] JCYR: dot supplied yielding ligature *f*♯′ → *e*′.

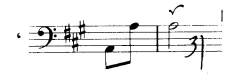
[7] SGYR (right):  *Katsura-fu* (p. 52)

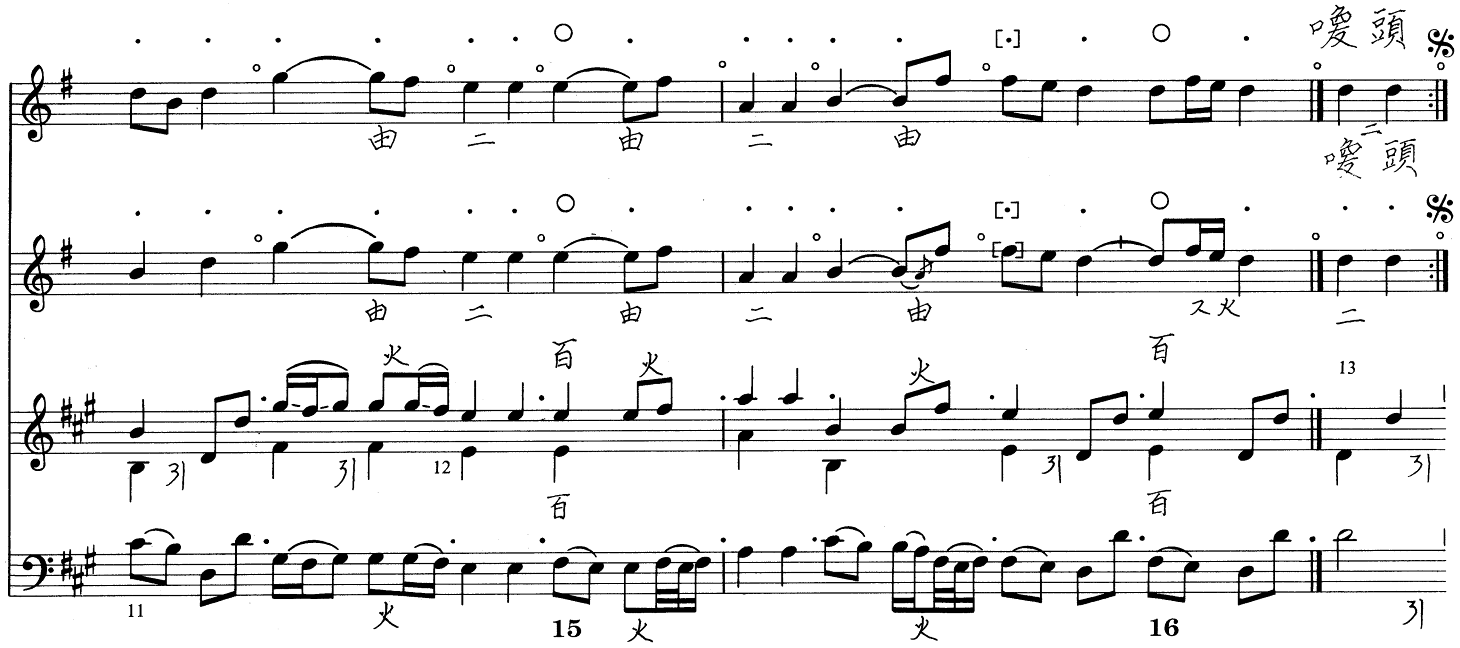

由
二
ス
火
百
引
引丁
延
[o]
8
9
10
11
12
9
13
14
10

---

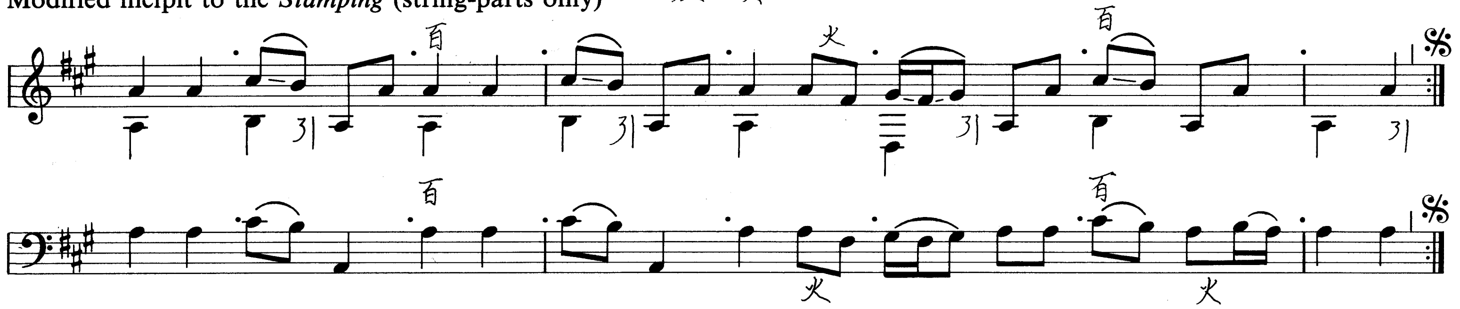
[8] SGYR (left):  *Katsura-fu*

[10] JCYR: dot disregarded and ligature supplied, yielding simultaneous octave.

[9] SGYR (right): '  one version states.'



Modified incipit to the *Stamping* (string-parts only)[14] 嗄頭



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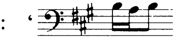
[11] SGYR (right): ' one version states.'

[12] JCYR: dot supplied, yielding ligature.

[13] JCYR (left): 'When ending, cancel it' (*Owaru toki ni kore o nozoku* 終時除之) — that is, presumably, supply missing ligature, thus providing a simultaneous octave-chord.

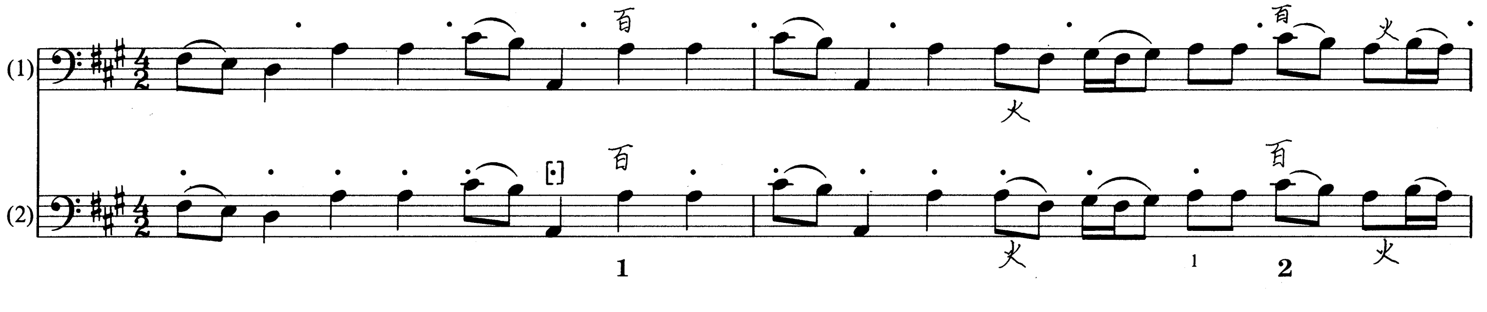
[14] SGYR (right): 'The third [time?], [according to the] Horikawa [Emperor 1086–1107]' (see Fascicle 1, p. 56). Remarkably enough the name is completed in *manyōgana*, rather than using the Chinese lexigraph 河 or 川 : Dai san: Horikawa 第三堀可も. The meaning of the comment is not understood.

## Variant *STAMPING*

SGYR only

Stave (1) 'primary' version

Stave (2) 'secondary' version *dō kyoku* 同曲



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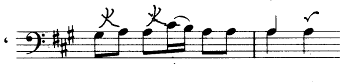
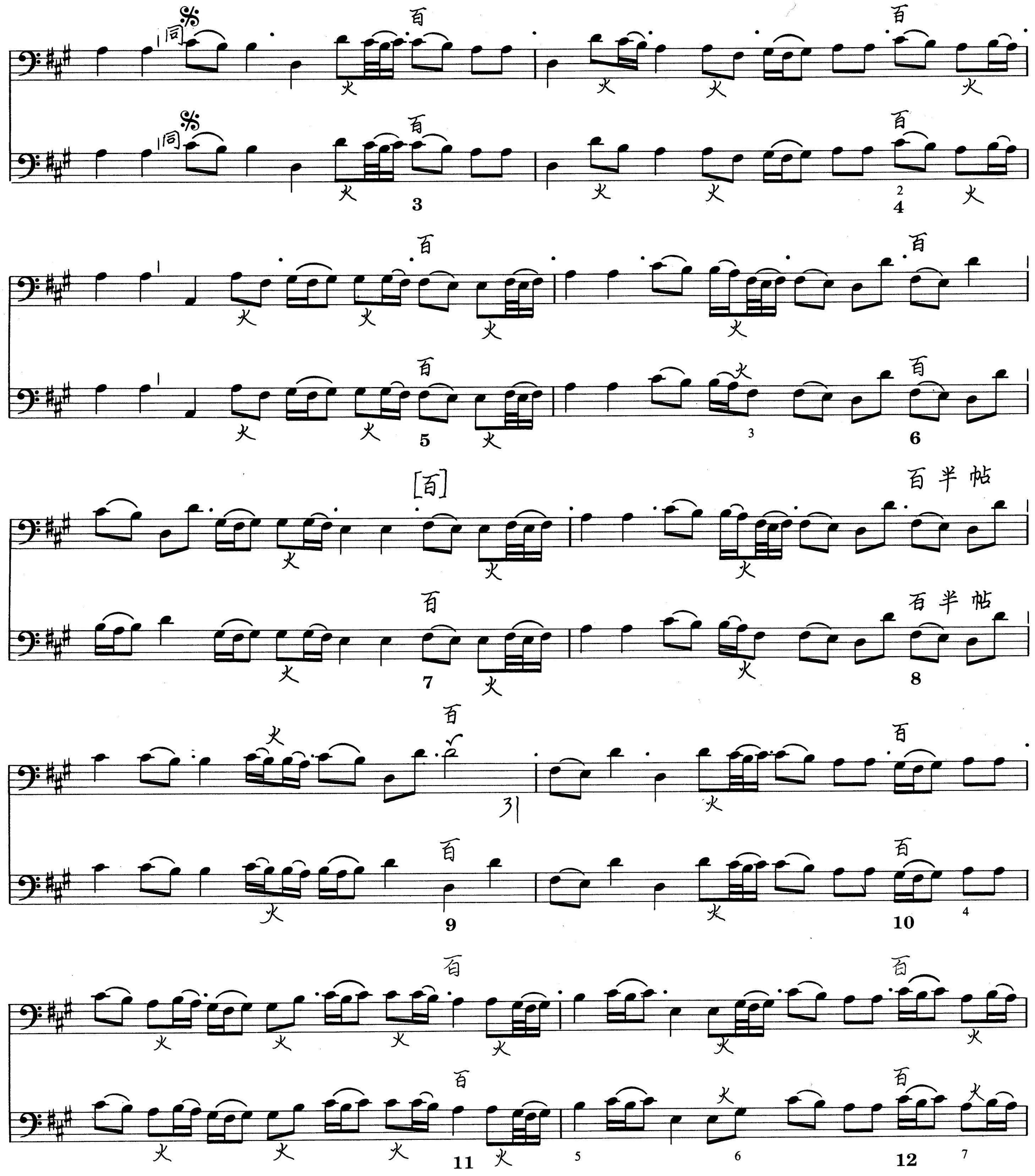
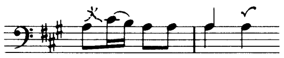
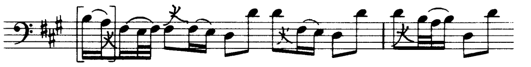
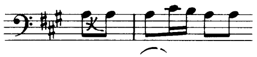
[1] SGYR (left): ' one version states.'

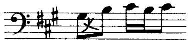

同
百
火
3
4
2
5
6
[百]
百半帖
7
8
引
9
10
11
12

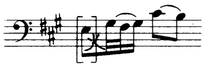
---

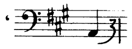
[2] SGYR (left): ‘ one version states.’

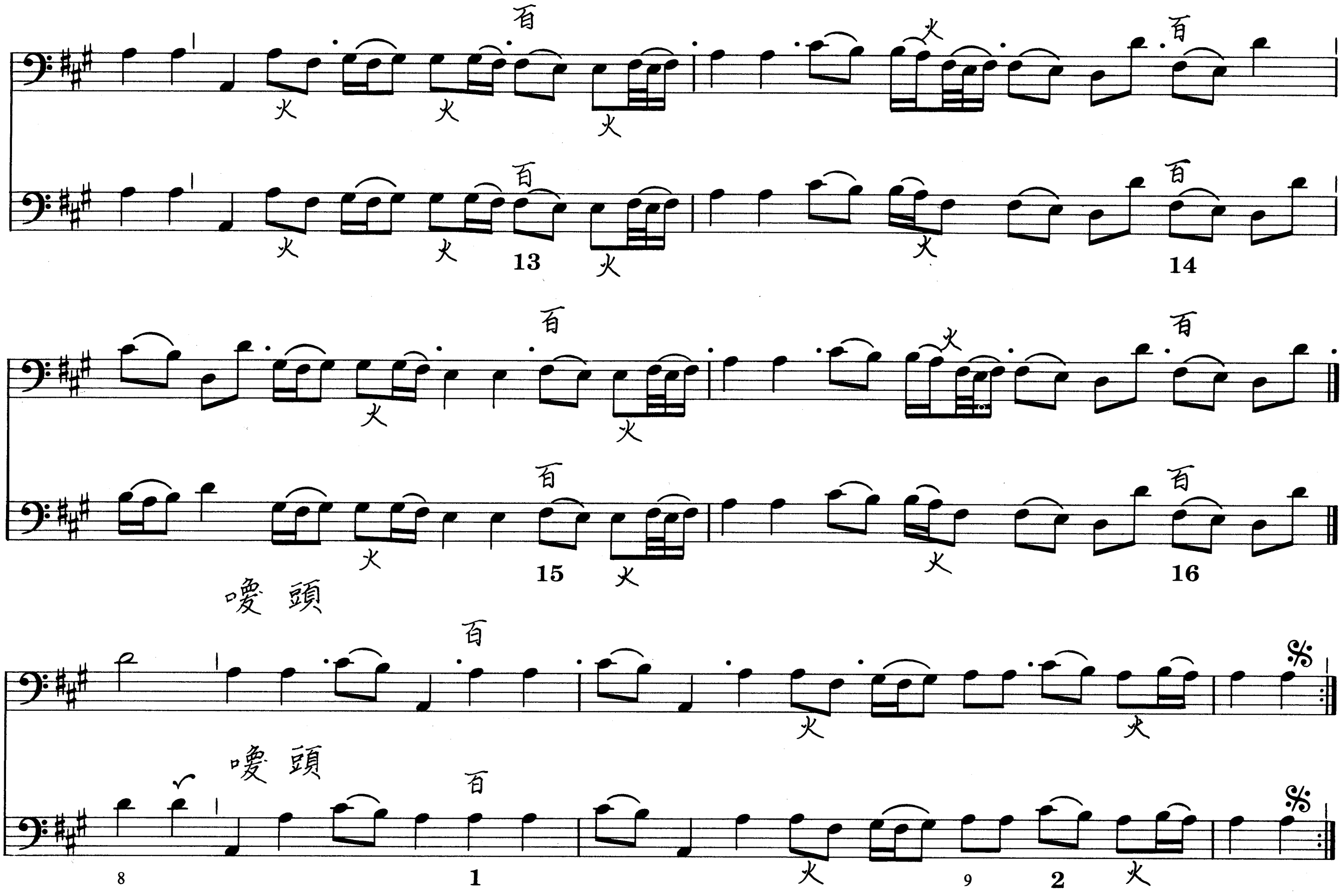
[3] SGYR (left): ‘ one version states; below copy this.’ 已(以)下放此

[4] SGYR (left): ‘ one version states.’

[5] SGYR (left): ‘ one version states.’

[6] SGYR (left): ‘ one version states.’

[7] SGYR (right): ‘ one version states.’


百
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13
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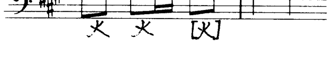
火
14
百
火
火
火
百
百
火
火
15
火
火
16
嘍頭
百
火
火
嘍頭
百
8
1
火
9
2
火

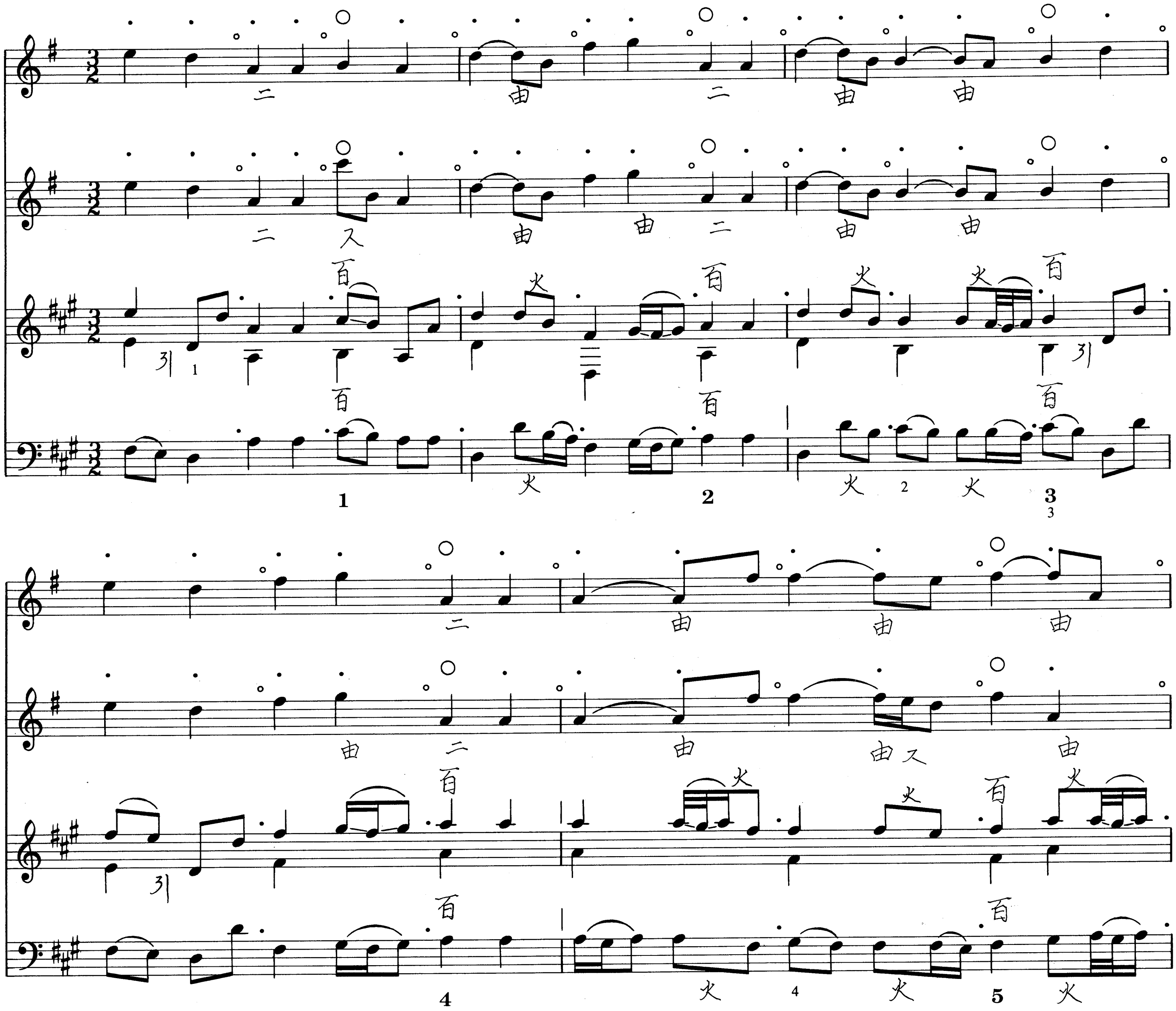
---

[8] SGYR (left) (ringed comment): 'one version states do not play these two *d*s; they belong to the incipit.' 一 説 不 彈 此 兩 也 並 喚 頭

[9] SGYR (left): '  one version states.'

## *ENTERING BROACHING Juha* 入破

| | |
|---|---|
| KF/HSFR/RK | '*Entering Broaching* (quick): four times. Drum-beats 16.' [A 'half-Section' is marked after 8 bass drum-beats.] |
| SSSTF | '*Entering Broaching*' |
| JCYR | '*Entering Broaching*' |
| SGYR & RSCY | '*Entering Broaching*: first bass drum-beat on fifth *kakko* [-beat]. From the second measure onwards, total *kakko* [-beats to the measure] six.' An upper marginal gloss reads: 'As to *tadabyōshi* and *gakubyōshi*, use the same score(?); therefore no separate comment.' 初拍子羯鼓五第二拍子以下羯鼓六／只拍子樂拍子用同亍仍不別注 |



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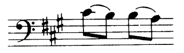
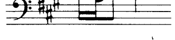
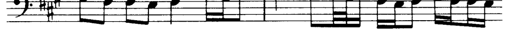
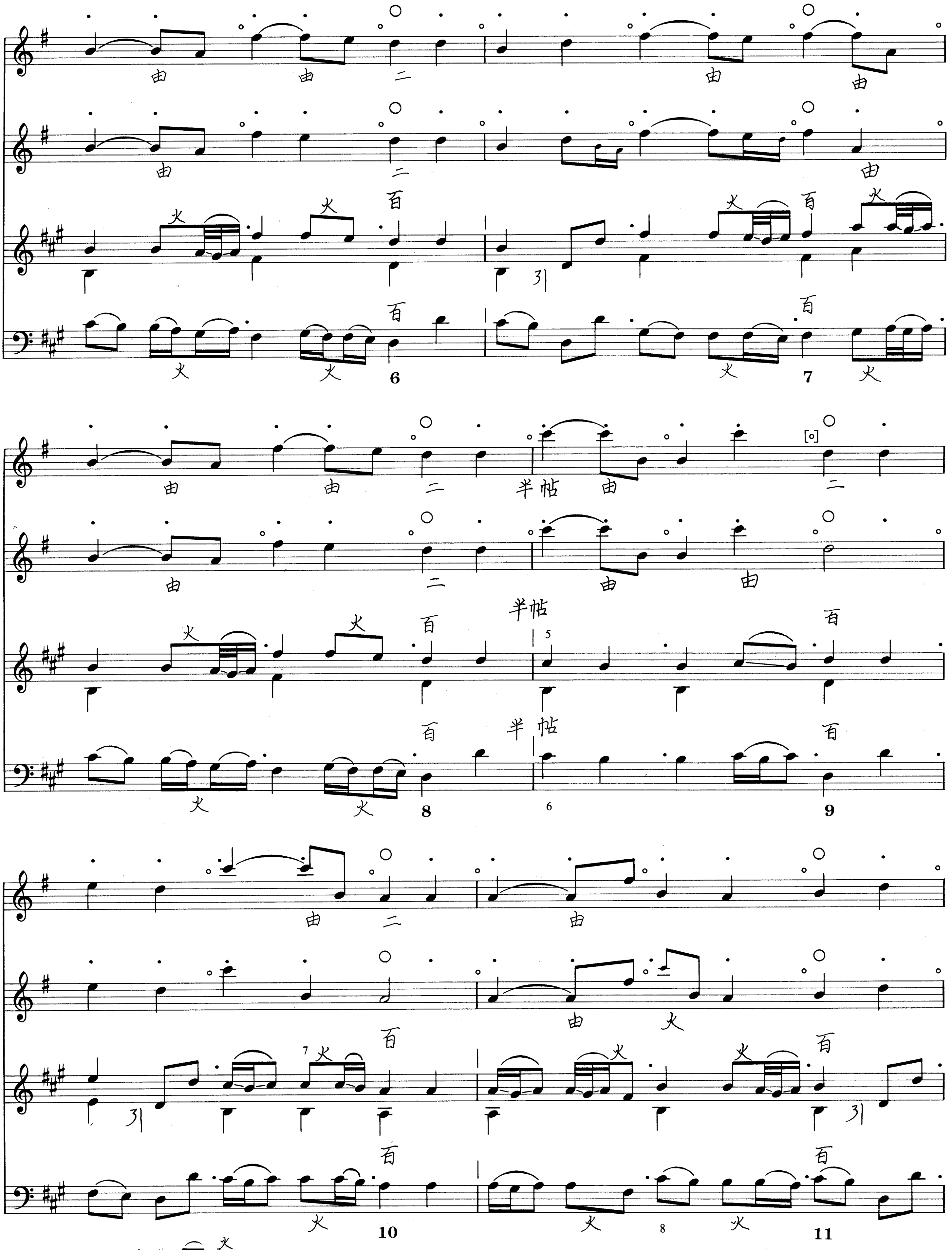
[1] JCYR: see fn. 1, p. 18.

[2] SGYR (left):  A lower-marginal gloss following the first crotchet/quarter-note in this measure reads: 'As to the *gakubyōshi* version, the Master's version is to be accepted 樂拍子說可受師說.' This means, presumably that the gloss (SGYR left) is to be rejected.

[3] SGYR (left):  *Katsura-fu*

[4] SGYR (left):  '*Katsura-fu*; below similarly'


由
由
二
由
由
由
二
由
火
百
火
百
火
引
百
百
火
火
6
火
7
火
由
由
二
半帖
由
[o]
二
由
二
由
由
半帖
火
火
百
5
百
百
半帖
百
火
火
8
6
9
由
二
由
由
火
7
百
火
火
火
百
引
引
百
百
火
10
火
8
火
11

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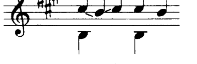
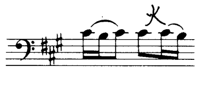
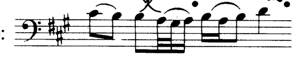
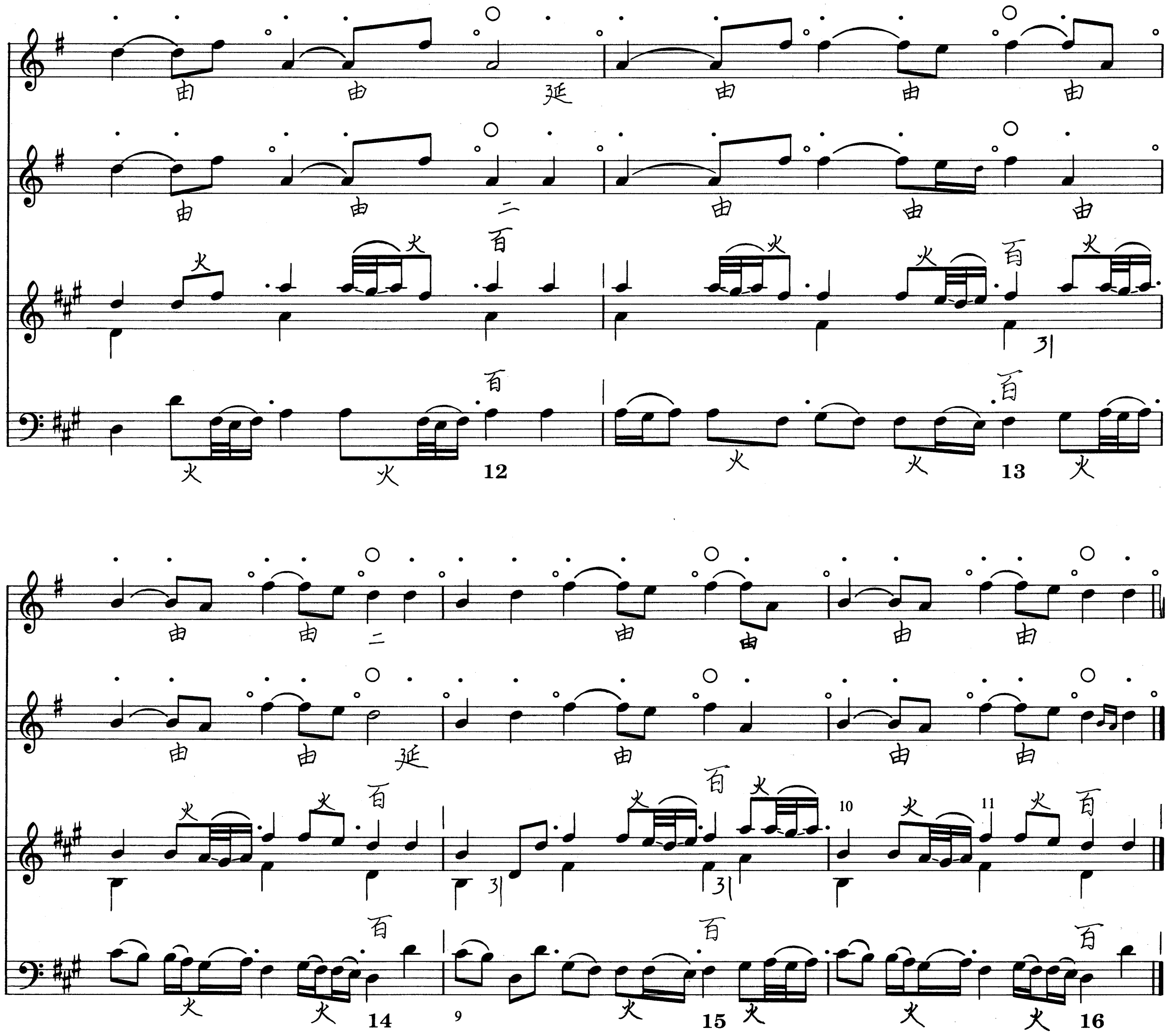
[5] JCYR (right): ' one version states.' A ligature has been supplied in the first complex, yielding a simultaneous chord.

[6] SGYR (left):  *Katsura-fu*

[7] JCYR: ligature supplied

[8] SGYR (left):  *Katsura-fu*


由 由 延 由 由 由
由 由 二 由 由 由
火 火 百 火 火 百 火 引
百 百
火 火 12 火 火 13 火
由 由 二 由 由 由 由
由 由 延 由 由 由
火 火 百 火 百 火 10 火 11 火 百 引 引
百 百 百
火 火 14 9 火 15 火 火 火 16

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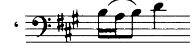
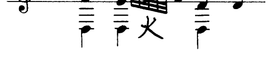
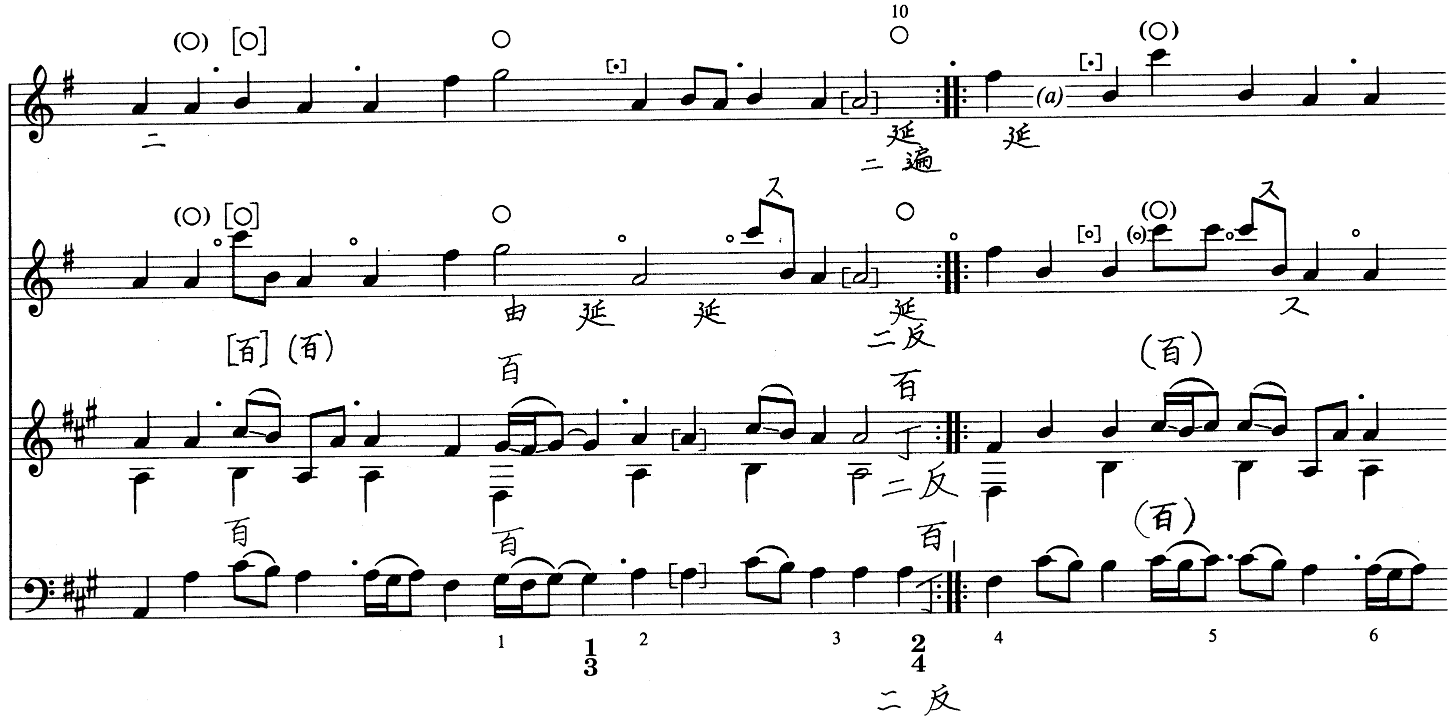
[9] SGYR (left): '  one version states.'

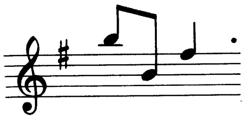
[10] JCYR: ligature supplied, yielding simultaneous octave.

[11] JCYR (left): 

## *BIRD-TUNE Tesshō* 鳥聲

| | |
|---|---|
| KF/HSFR/RK | '*Bird-Tune*: twice. Drum-beats to one time 16. Play like a *Prelude*, but very quickly.' [The ambiguity of *hen* 遍 'a time' is demonstrated by use of the same term for repeats of internal phrases within the movement, making a total of 16 bass drum-beats. What was *Prelude*-like in performance was, presumably, the absence of *kakko*-beats and the irregularity in measure-length.] • 二遍拍子一遍十六・序吹・但火急也 |
| SSSTF | '*Bird-Tune*' |
| JCYR | '*Bird-Tune*' |
| SGYR | '*Bird-Tune*: to be lengthened in the preludial manner.' 序引也 |
| RSCY | '*Bird-Tune*: three' [significance not understood] 序引三 |



(a)


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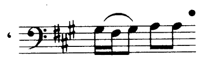
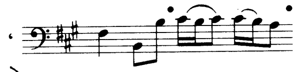
[1] SGYR (right): ' one version states.'

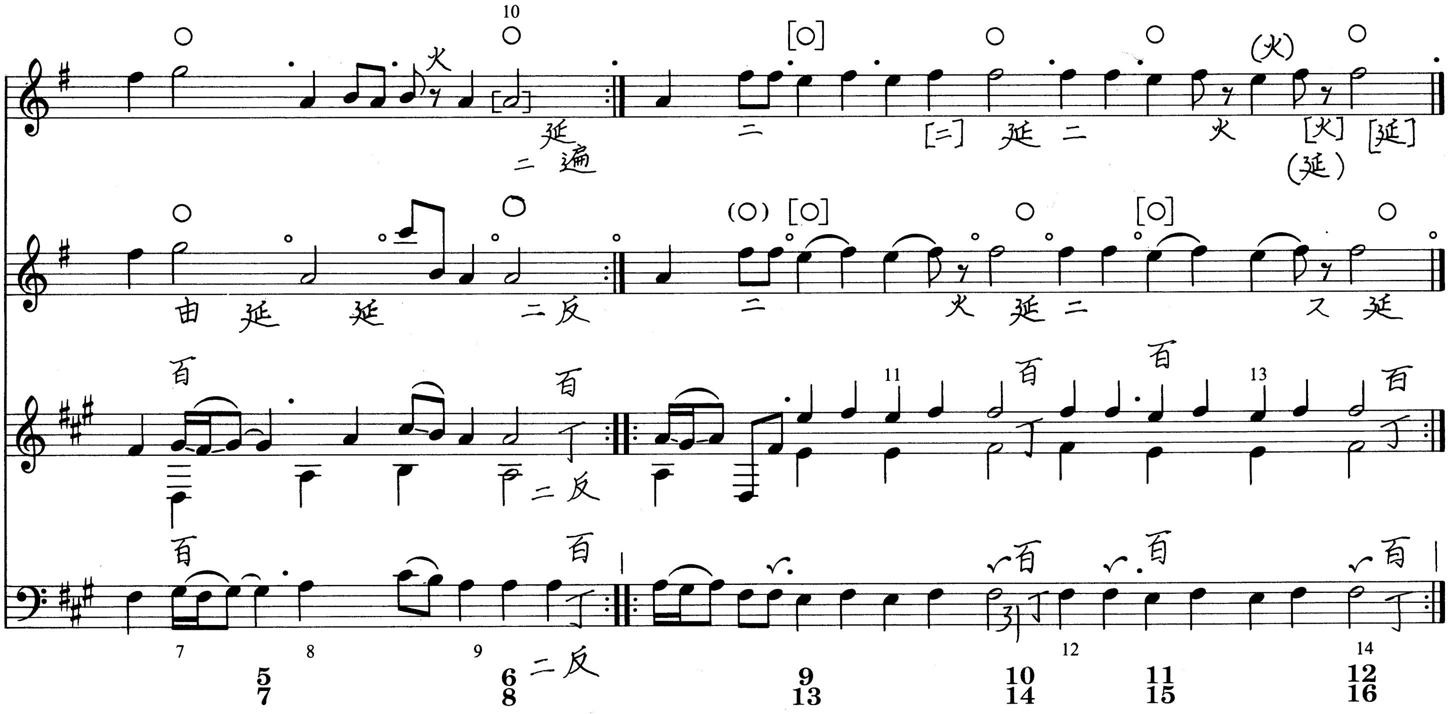
[2] SGYR (left): 百

[3] SGYR (left): '火 one version states.'

[4] SGYR (right): ' one version states.'

[5] SGYR (left): 百

[6] SGYR (left): 百 *Nan* (南); reference to the *Nangū-fu* of Prince Sadayasu (Fascicle 1, p. 37)



10
火
[○]
(火)
延
二 遍
二
[二] 延 二
火
[火] [延]
(延)
(○) [○]
[○]
由 延 延 二 反
二
火 延 二
又 延
百
百
11
百
百
13
百
二 反
百
百
百
百
百
百
7
8
9
二 反
12
14
5
7
6
8
9
13
10
14
11
15
12
16

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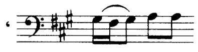
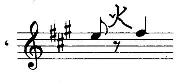
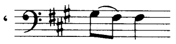
[7] SGYR (right): ‘ one version states.’

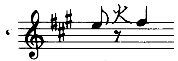
[8] SGYR (left): 百

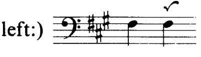
[9] SGYR (left): ‘火 one version states.’

[10] In KF/HSFR/RK and SSSTF it seems possible that the presence of the numeral ‘2’ ( 二 ), indicating ‘two times’ (二遍/反) has led the copyist to reject, as superfluous, a second ‘2’ indicating a repeated note. Bewteen two intracolumnary dots, this second note would have to be lengthened as a semibreve, matching the strings.

[11] JCYR (right): ‘ one version states.’

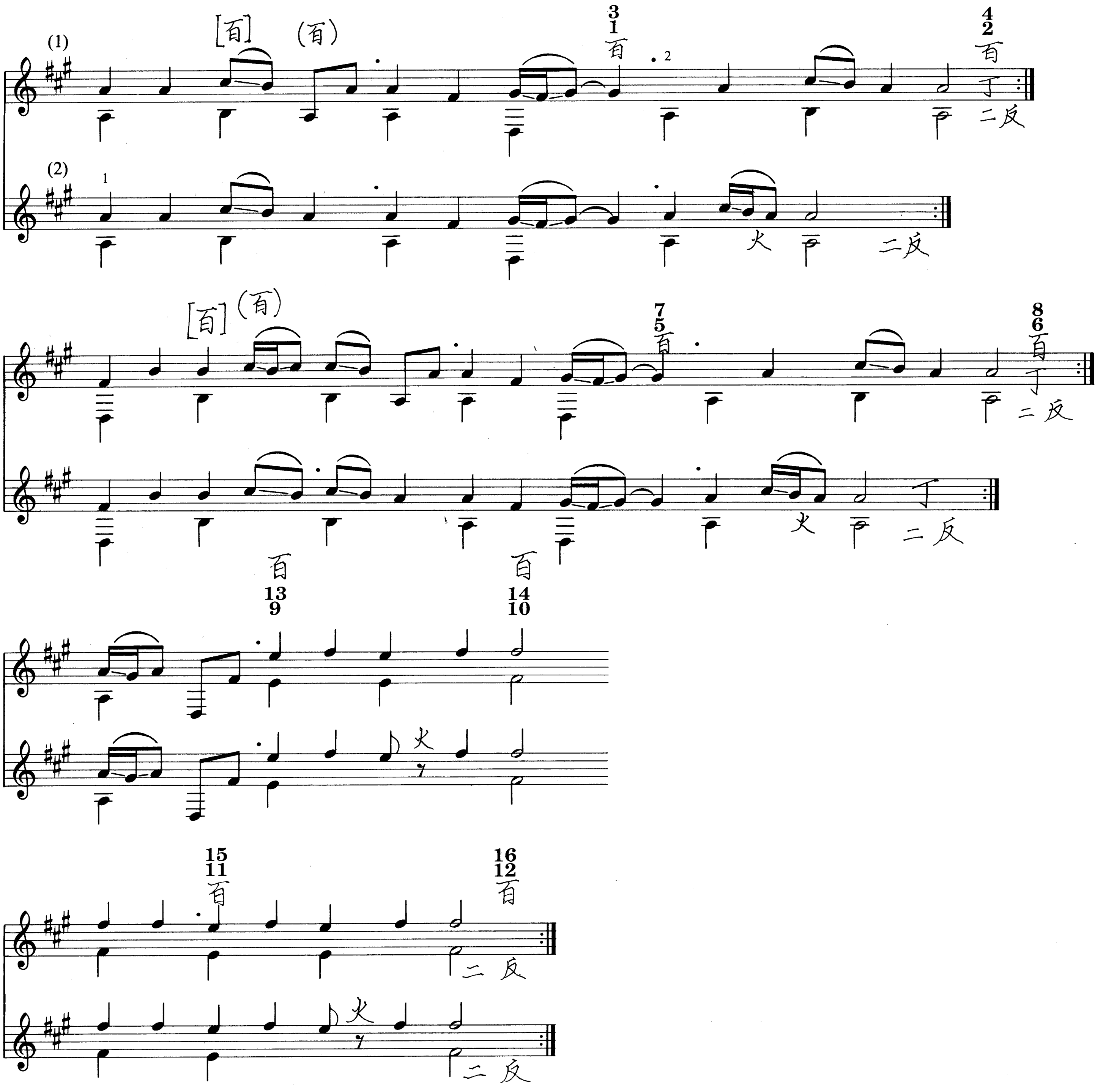
[12] SGYR (left): ‘ one version states.’

[13] JCYR (right): ‘ one version states.’

[14] SGYR (left:) 

## Variant *BIRD-TUNE*

JCYR Primary version (1) and secondary version (*dō kyoku* 同 曲 ) (2) on parallel staves for the sake of comparison.



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[1] No bass-drum strokes are marked in the secondary version, but the intracolumnary dots leave no doubt as to the metrical organization, in terms of binary units, in groups of one, two, or three, units. It seems likely that bass drum-beats, marked in the primary version on the fourth beat of the first two repeating phrases, have become displaced from the third beat in these two phrases. If each of the first two phrases originally included three bass drum-beats, no repeat of the third phrase is required so as to implement the total of sixteen beats, specified for the movement. Neither KF/HSFR/RK nor SSSTF shows a repeat of this third phrase; but both of these manuscripts show three bass drum-beats in the first two phrases. The occasional reference to 20 drum-beats may be accounted for if the third phrase is repeated, and the first two phrases include three bass drum-beats each. It will be recalled that the bass drum-beats fall on odd-numbered beats, though shown in the manuscript as following the note.

[2] This broken octave in quarter-notes has been restored to match the corresponding ending of the second repeated phrase. The manuscript shows a ligature between the two strings, indicating a simultaneous octave.

## *QUICK TUNE Kisshō*

| | |
|---|---|
| KF/HSFR/RK | '*Quick*: twice. Do not interrupt the music. Blow [ = play] following the *Bird-Tune*. Words [ = notes] same as *Entering Broaching*; but play it quickly. For this reason, not written down.'<br>二遍不絶音・吹續鳥聲・詞同入破・但早吹・仍不書載 |
| SSSTF | '*Quick Tune*' |
| JCYR | '*Quick Tune*: namely by taking the *Broaching* and playing again.' 即以破更彈 |
| SGYR | '*Quick Tune*: same melody as the *Entering Broaching*; but when the *Bird-Tune* has been played to the end, do not make a space between but play it [the *Quick Tune*] in continuous sequence.'<br>入破同音但彈鳥聲了不量程連彈之<br>Upper marginal gloss: 'one version states, when moving into the *Quick Tune*, plucking add one *kakko*-measure.' 一説移急聲之時加彈鞨鼓一拍子 |
| RSCY | '*Quick Tune*: namely, taking the *Entering Broaching* play it again. When the *Bird-Tune* is played to the end, do not make a space between but play [the *Quick Tune*] in continuous sequence.' 即以入破更彈<br>彈鳥聲乎 (= 畢 ?) 不置程連彈 |

## *The* Bird Tune *and its relationship to the song of the Japanese Bush Warbler*

Remarkable, in the *Bird Tune*, is the final cadence on the mediant of the *Ichikotsu-chō* note-set. The cadence implies that the modality of the piece, in the original mouth-organ scaling, is Locrian: F♯ G A B C♮ D E (D is present only as an occasional drone). Cadencing, as its phrases do, on F♯, G, and A, the tune evokes a nostalgic mood, reinforced by the unusual, repeated *rising* cadential formula in the third subsection, contrasting with the *descending*, slow-trill formula, frequently used in the *Preludes* of the three 'large pieces', now published in transcription.

Listening to a recording[1] of the Japanese bird: *Cettia diphone cantans* Temminck & Schlegel (*uguisu* うぐいす), it seems not impossible that the *Bird Tune* reflects aspects of two phases of the song: the sustained notes, characteristic of one phase, are echoed in the first two sub-sections of the *Tune*, and the trill, characteristic of another phase, is echoed in the third sub-section.

Using Professor Nickson's ears, together with A and G tuning-forks, as a check on my own interpretation of the nature of the sustained notes produced by one bird in the recording cited in fn. 31, the following sequence of notes was recorded:

*b″ e″ c‴ f♮″ c‴ a″ c‴ d″ c‴ d″ c‴ c‴ c‴ g+″*.

The repetition of *c‴ d″ c‴ d″*, stressing a major seventh descent, may have disposed the composer of this *contrafactum* towards a Mixolydian octave-species. In the *Tune*, the *d′* is heard only as an occasional drone on the zither. *f♯″* appears only at the end of the decelerating trills of the song. As the notes of the trill first become distinct, they are first heard as *e″ d″ e″ d″* . . .; but, with the pitch of the upper note rising faster than that of the lower, the trill becomes *f♯″ e″ f♯″ e″* and, in this recording the trills invariably end on the upper note. This, it is suggested, is the source of the phrase characteristic of sub-section 3 of the *Bird Tune*.

It may be objected that the coincidence of pitch between the sustained notes produced by the specimen recorded and the octave-species of *Ichikotsu-chō/Yiyue-diao* 壹越調 can only be fortuitous. This may be so; but it is worth recording the experience of Mrs Joan Hall-Craggs, who collaborated with Professor W. H. Thorpe, F.R.S., in extended studies of bird-song[2], namely, that among birds such as the Blackbird, *Turdus merula*, where the extent of learning, by one individual from another, is considerable, the pitching of songs by members of the community is virtually identical.

Mr Nakatsubo Reiji 中坪禮治, an ornithologist on the staff of the Japanese Broadcasting Corporation, who on my account very kindly listened to this recording (made by Kabaya Tsuruhiko), tells me (in a letter dated 29 June 1981) that, in his opinion, the phase of the song which in my view is the phase imitated in the third phrase of the *Bird Tune*, is sung by a second Bush Warbler (*uguisu*). If so, then it is indeed possible that members of this species tend to sing in the same key, since the song of this second specimen appears to be in the same key as that of the first. A further recording, made by Mr Nakatsubo himself[1]. includes examples of the three types of song: (1) the typical 'song' *saezuri* 囀り; (2) the 'excited call', traditionally known as 'valley-crossing' *taniwatari* 谷渡, identical with what was described before as the decelerating trill; (3) the 'alarm call'. He also gives examples of song from earlier (March) and later (June) in the season; these are presumably from different individuals.

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[1] *Japanese Bird Songs*, Vol. 1 *Yachō no uta, dai isshū, dai ichi men* 2) 野鳥の歌，第一集，第一面 VICTOR LV 519, issued 1959. Mr. R. Kettle, Curator of the British Library of Wildlife Sounds (British Institute of Recorded Sound, London), informs me that this disc is one of two LPs that were modified re-issues on nine 10″ 78s; also *Introduction to wild birds Yachō nyūmon* 野鳥入門 (cassettes), *Nihon Hōsō Kyokai*, Service Centre, Tokyo, 1975.

[2] W. H. Thorpe, *Bird-Song*, Cambridge Monographs in Experimental Biology 12 (Cambridge University Press, 1961).

The pitches of the sustained opening note of the typical song of all these birds are shared by them; only the *c″* in the Kabaya-recording does not occur in those of Mr Nakatsubo. A further difference between the recordings of Mr Kabaya and those of Mr Nakatsubo is that the latter include notes from the lower octave. These are usually calls in which the opening note is not sustained but repeated — the 'small song', according to Mr Nakatsubo.

The sequence of pitches, for the note at the beginning of the song, in Mr Nakatsubo's recording are as follows: *a+″ g″ e″ a′ g+″ b″ a+″ a+″ e″ a+″ a′ f+″ a″ a′ e″* → *d″ a′* || *f″ a″ e+″* || *d″ b″ d+″*, where || marks the boundary between March and June. It is not clear what the date of calls up to the first || was. (In determining these pitches I am indebted to Dr D. R. Widdess and Mr David W. Hughes for adding their ears to mine.)

Common to both recordings (Kabaya and Nakatsubo) are the notes: *d″ e″ f♮″ f♯″ g♮″ g+″ a″ b″*. Even without *c♮″*, this set might suggest the *Yiyue-diao* mode-key to a Chinese of the Tang. It is to be emphasised, however, that the only recordings listened to have been of the Japanese geographical race, *not* the Northern Chinese race: *C.d. canturians.* A recent gift from Mr Jeffery Boswall of the BBC Natural History Unit provided opportunity to hear *Cettia diphone borealis*, recorded in Vladivostok (*Golosa vesny — Spring Voices*, Melodiya USSR, SM00122 Stereo). The sustained pitches are *a′*, *c♮″*, *d″*, *e″*, in type (1) song; but there are no examples of the decelerating trill (2).

# *Ō-dai hajin-raku*

## *A justified, conflated, single-stave version of the suite 'Ō-dai hajin-raku'* (N.J.N.)

In Fascicle 1 the music of *Ō-dai hajin-raku* 'The Emperor destroys the Formations' was presented with explanatory and editorial material; the existence of the work, the history of its survival, and its musical nature, were made known. Of the music, four primary sources for the whole suite, and two alternative versions of the *Prelude*, were transcribed. No attempt was made to reconcile the various sources with each other, except in the matter of mode. This essay offers a first justified, conflated, single-stave version of the suite in staff notation. In bringing the materials together, the intention is to allow the music to be seen and heard at length and in continuity; it thus becomes available for further study in purely musical terms. From this point onwards, much about the music of the Tang Court will be clearer: the nature of the repertory, the functions of this music in its ennobled context, and its musicality. *Ō-dai hajin-raku* is a revealing example of the quality of this music.

The present aim then has been to reduce a number of source-versions to a common denominator; to devise a conflated version in which all essentials of the various sources are retained, all differences weighed up in the light of circumstances, and a solution reached acceptable for a specifically musical purpose. It is hoped that the result is musically convincing in its own terms. In arriving at what will be referred to as the 'conflation', or the 'conflated version', a number of decisions have had to be made in reading and interpreting the instrumental parts.

Comparison of the four primary manuscripts, and the alternative versions in two of them, shows a very considerable degree of agreement among the sources. This is both interesting and remarkable, since the manuscripts exhibit not only three independent, idiomatic, instrumental styles of mouth-organ, plucked zither, and bass lute (*five*, if the two drum-parts are included), but also the different notational practices of the traditions to which they belong.

Of the disagreements between the parts, many are not fundamentally important to the music. They are such differences as are commonly found between historical materials written down at different times and under different circumstances. Sources of this kind are nevertheless authentic records of cultural and creative traditions, and traditions exist in time. In the case of this music, although the sources investigated cover a period of more than 130 years (1171-1302), what makes them particularly valuable is the amount and variety of additional information they contain. Included in them are alternative versions of certain passages which date back many years earlier than the sources themselves. Alongside the central vertical columns of the string-tablatures of *Jinchi-yōroku* and *Sango-yōroku* many variant passages are written, together with the names of the noblemen and musicians whose practices they reflect. As the genealogies of these eminent persons of the Japanese Court are known, the information in the primary sources can be shown to go back a century and more before the earlier of the dates quoted above — 1171 — when the manuscripts were written down in the form we know today.

Apart from the differences between the actual notes of the manuscripts, the transcriptions in staff-notation of Fascicle 1 show occasional gaps in the stave, as though something were missing in one or other of the parts. This is not the case. The gaps are caused by editorial efforts to line up the primary sources in the manner of a standard full score. In a few places, no satisfactory way of doing this could be seen, and a gap was made until the parts again coincide. The reader is warned against assuming that there are omissions from the transcribed parts, or that the early sources are incomplete. All the parts in the source-materials are written out continuously, and all information relevant to the primary instrumental parts of this suite has been presented in translation and transcription. In compiling a single-stave version from multi-source materials, careful consideration has had to be given to the degree and nature of the differences between the parts, and to reasons that may account for these differences. Some are trivial; others are significant when they concern more than just a few notes, or the position of a bass-drum beat that determines the end of a phrase and the cadence-tone that closes it. Consequently, the conflation differs in a few places from the score in Fascicle 1. The critical reader may find it convenient to have the transcriptions from the primary sources at his side when examining the conflated version. It results from a detailed study of the music of *Ō-dai hajin-raku* made with the intention of reaching a definitive musical statement of the work, before attempting systematic analysis of its form, structure, and modal behaviour.

In choosing between sometimes quite well-supported alternatives, slightly more weight has been placed on the 1813 copy of the mouth-organ manuscript *Ko-fu ritsu-kan ryo-kan* (KF/HSFR/RK) because of the authority and lineage of the Toyohara family name in connection with the mouth-organ tradition.[3] As stated in Fascicle 1, Professor Fukushima Kazuo[4] accepts this late copy as a copy of the score of Toyohara no Toshiaki, completed in 1201, written by the hand of Toyohara no Chika-aki (1203-84) in 1244.

Taken on its own, KF/HSFR/RK is the least problematical of the parts. Where, in the *Prelude* for example, one may suspect scribal inaccuracy or musical uncertainty in comparison with other primary versions, KF/HSFR/RK frequently compares satisfactorily with the alternative versions in the string-collections of Fujiwara no Moronaga, from which both the primary and secondary versions of the *Prelude* have been transcribed.

Fujiwara no Moronaga,[5] a distinguished and exalted courtier in late Heian times, had a legendary reputation as a musician and as an authority on music from Tang China. The records compiled under his direction are supremely important for the study of this music, and it is significant that so many of the sources for the music of this study derive from Japanese court-officials and families esteemed for their musical accomplishments for many hundreds of years.

[3] For the involvement of the Toyohara family in the tradition of KF/HSFR/RK see *Music from the Tang Court*, Fascicle 1, pp. 33–4.

[4] Fascicle 1, p. 33, fn. 36.

[5] The reputation of Fujiwara no Moronaga (1137–92) was outstanding in his own lifetime and survived long after his death. Echoes thereof persist in *The Tale of the Heike* (*Heike monogatari* 平家語物 ; translated by Hiroshi Kitagawa and Bruce T. Tsuchida (Tokyo, 1975). See, for example, Chapter 16, Book 3; Chapter 9, Book 5. A brief account of Moronaga's career is given on pp. 209–11.)

There is no known single, primary written source for the entire Tang-music repertory preserved in Japan. The conflated version of *Ō-dai hajin-raku* is an attempt to consolidate areas of agreement, and reduce areas of difference, to a level of reasonable acceptability. It has been constructed entirely from materials in Fascicle 1, including the notes on sources in tablature transcribed therein.[6] The melodic contour of the conflated version follows, broadly speaking, the compass and direction of the string-parts, which have wider pitch-range and melodic implication than have the mouth-organ parts, restricted as the latter are by the construction of the instrument.

The apparent conflict of mode between the wind and string parts in the score in Fascicle 1 has already been discussed at length;[7] nothing further is to be added here. The original mode was a Chinese *shang*-mode, that is, a Mixolydian, heptatonic note-set, the *Yuediao*, with *d* as final. In Japanese nomenclature, this is the *Ichikotsu*-mode, as demonstrated in the mouth-organ parts.

## *Notes on the conflation and its relation to the primary versions (pages 76–9)*

### *Processional*

The half-notes at the end, omitted in KF/HSFR/RK, have been included. The same passage occurs again at the end of the *Prelude*, where the final is included in all parts. Repetition of the final note for two half-note values just before the end is notated in the other instrumental parts of the primary score of the *Processional* and at the end of the *Prelude*. The *Variant Prelude* does not, however, have this repetition. The repetition in the *Processional* has been adopted, with the support of the three other primary sources, while the repetition of the notes in the same passage at the end of the *Prelude* has been rejected, since KF/HSFR/RK and the *Variant Prelude* support each other in this omission.

Except for minor details, the music of the *Processional* is the same as that of the last five drum-beat periods of the *Prelude*. It is independently notated in all the primary sources. The identity of the *Processional* with the final periods of the *Prelude* is not mentioned in the historical sources. A quotation from a lost source *Ruijū sō-fu* mentions a named informant who states that the *Processional* was to be played again at the end of the whole suite, but without the final drum-beat, when the dancers retired.[8]

### *Prelude*

In drum-beat period 2, the drum-stroke at the eleventh binary unit of the wind-parts of the primary score has been adopted as the end-marker. The parts of the *Variant Prelude* endorse this position, as does SSSTF. Drum-beats 3-14 have therefore been renumbered one count in advance of the numbering shown in the score in Fascicle 1. The absence of seven binary units from the primary string-parts in period 2 is made good by their presence in the secondary (*Variant*) string-parts, and in the same music several periods later on. They have been included in the conflated version as shown in the wind-parts. As period 15 of the score has no specific direction for a drum-beat in any of the sources, this version extends it into period 16, as the *Variant Prelude* has it.

Period 17 shows a drum-stroke three binary units later than that marked in SSSTF. KF/HSFR/RK indicates a stroke at this later point in the music which, in the light of the inclusion of (a) in period 18, is feasible. The *Variant-Prelude* parts agree with this position.

Period 18 includes the notes of KF/HSFR/RK, omitted from the score at (a). The secondary parts support their acceptance. Periods 19 and 22 restore notes missing from the transcription in score of the same source at (b) and (c). The gap in period 23 in KF/HSFR/RK has been filled from the other primary parts. All five sources agree on this. (d) has been included, and the drum-beat is consequently delayed.

Periods 24 and 25 of the conflated version (numbered 22 and 23 in the *Variant*) are very close to the primary and secondary versions; the drum-beat at 25 follows the KF/HSFR/RK-marking. Period 26 (24 in the *Variant*) has been reconstructed on similar lines. It is from the beginning of this period that the *Processional* has been taken.

### *Broaching*

The notes shown in footnotes to the score at (e), (f), (h), (i), (j), (k), (l), and (m), have all been considered for inclusion, and the gloss in SSSTF at 17, in Section 4, has also been adopted. All these are important for the orderly structure and completeness of the *Broaching* in its six Sections. Where there are differences in pitch-range and time-measurement between notations of recurrent passages, the notes, beats, and time-values of KF/HSFR/RK have served as guide. Melodic directions of the notes have been influenced by the notations of the string-parts.

There are both measured and unmeasured Sections in the *Broaching*. Six beats can be taken as the standard number of beats to the measure, although — as *Ryūmeishō* points out — eight- and four-beat measures are present in this movement.[9] If it may be accepted that drum-beats, in the *Broaching*, define musical time-measurement both within and without a bar-system, four-beat measures are sometimes heard in barred Section 1 and in unbarred Sections 5 and 6. The score-transcriptions demonstrate these metres in the last two Sections.

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[6] Fascicle 1, pp. 33–4.

[7] Ibid, pp. 26–8.

[8] Ibid., p. 37.

[9] Ibid., p. 22.

Regarding the unbarred Sections 5 and 6, directions are given in the primary sources that they are to be played in the prelude-manner, that is, unmeasured but with bass-drum beats. As Sections 5 and 6 have twenty drum-strokes each and average 60 binary units (120 beats) in length, the metrical effect is close to the three-unit (six-beat) measures of the earlier Sections. The drum-strokes, however, are less regularly placed than this.

Furthermore, it is now accepted, on the basis of studies subsequent to the completion of Fascicle 1, that the main bass drum-beat sounded on the final binary unit of a measure or period — *not* on the second note within a final binary unit.[10] Partial-measure indications, and signature-guides, have been adopted to clarify time-definitions and the positioning of the drum-strokes of these Sections.

There is precedent for irregular barring, it will have been observed, in Section 1, where measures of eight beats occur in the basic six-beat time-context; and there is no possible misunderstanding about these since they are specifically mentioned in the introductions to that Section in JCYR and SGYR. The anapaestic rhythm in measures of eight beats in Section 1 lends support to the KF/HSFR/RK-tablature of measures 2 and 3 in Section 5. It will be seen, however, that Moronaga's string-parts and SSSTF disagree with the Toyohara version of measures 2 and 3. Again, measure 6 is clear only in KF/HSFR/RK. In measure 13, all parts agree on a measure of four binary units. In measure 17 also there is agreement save for one small detail: the time values of the third and fourth beats of the SSSTF, JCYR, and SGYR-parts have become linked together in one beat. The intra-columnary dots in KF/HSFR/RK make the binary units clear in this measure.

Section 6 also required some editorial work. It is shorter than the basic 60 binary units of other Sections. Section 1 is 63 binary units in length, due to the presence of three measures of 4; and Section 5 is 65 binary units in length, due to the presence of five measures of 4. Section 6 has 57 binary units in the conflated version and less in the score. However, it may be pointed out that, in the conflation, Section 6 has five measures of two units and two measures of four units which evens out a hypothetical total of 60 binary units: five beats missing from five two-unit measures, and two extra beats present in two four-unit measures = 57 + 5 - 2 = 60.

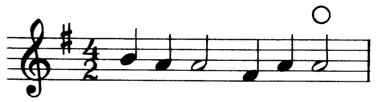
Measures 2-6 required careful consideration, since none of the parts of the score is entirely satisfactory on its own, although *hyaku* (bass drum-beat) signs are in close agreement. The cadence-note for the drum-beat at 4 has been supplied. Measures 9 and 14 of the primary score show the same cadential formula, one so frequent in this music. Insertion of the missing note at (k) moved the drum-stroke of measure 5 on by one binary unit and, recognizing the emphatic dominant cadence-note at 6, the note of anticipation has been added to complete the beats in binary units. In measure 8 there was need for a slight time-change in the value of the last note; both wind-parts imply a four-unit measure.

With the notes of (1) added into measure 10, and with a drum-stroke indicated at this point, a measure of two units is reached at measure 11. The drum-beat signs of SSSTF are reliable here. Measures of two units occur in measures 15, 17, and 19, agreement being unanimous in time-values, binary-unit intra-columnary dots, drum-strokes, and pitch-names. Measure 18 implies a cadence-note to sound with the drum-stroke. On the evidence of the codas of Sections 1-4, where the order of cadence-tones in the coda is: dominant — subfinal — final, the implied cadence on the subfinal in measure 18, between cadences on dominant and final in the adjacent measures, has been accepted.

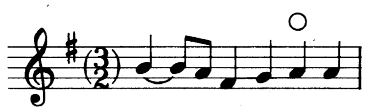
Measure 13 with (n) produces another measure of four binary units. KF/HSFR/RK is clear about it. The identity of the four-unit measures of the *Broaching* deserves illustration. Variant formulae both of four units and of three units occur throughout the Sections, and the following seven examples illustrate the point.

## *Variant Formulae*

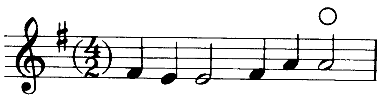
Section 1, measure 1



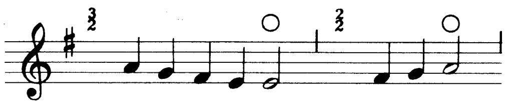
Section 1, measure 3; Section 2, measure 3



Section 1, measure 9



Section 6, measures 16 and 17



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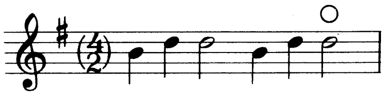
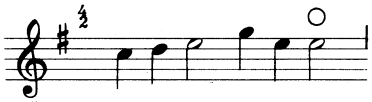
[10] The views expressed (Fascicle 1, pp. 30 and 43) have been revised in the light of examination of a wider range of source materials.

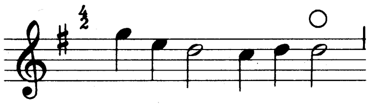
Section 1, measure 11



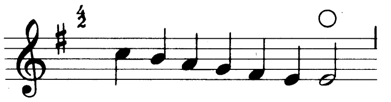
Section 5, measure 2



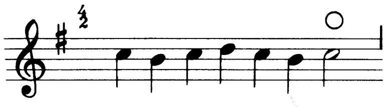
Section 5, measure 3



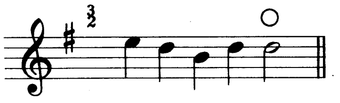
Section 5, measure 6



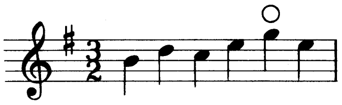
Section 5, measure 13



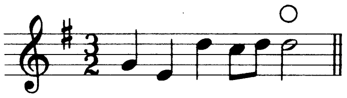
Section 6, measure 20



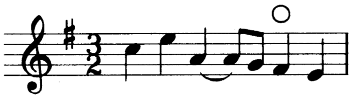
Section 1, measure 15



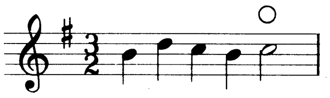
Sections 1–4, measure 20



Section 3, measure 6



Section 3, measure 9

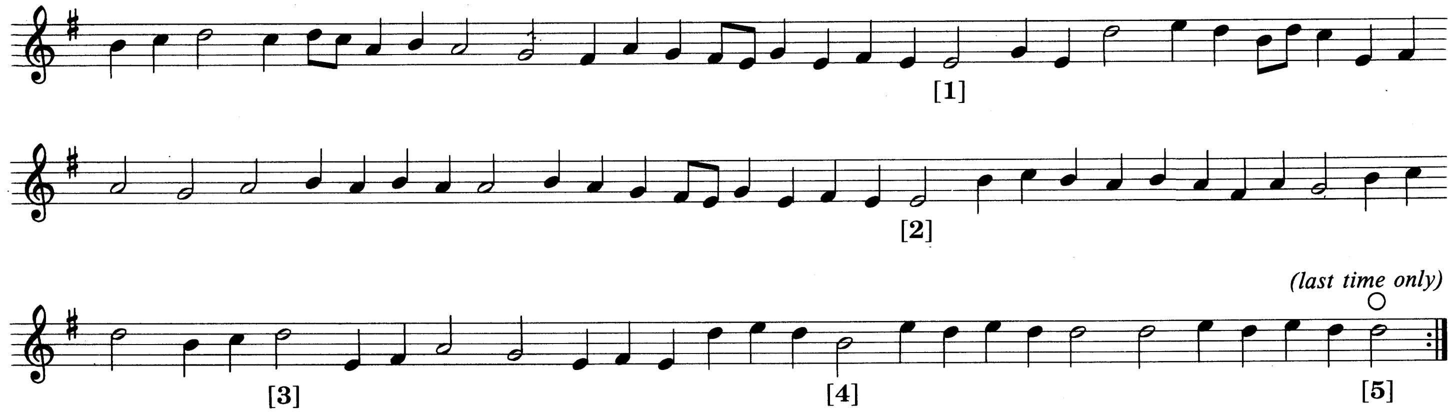


Four- and three-unit variants are in register across the page.

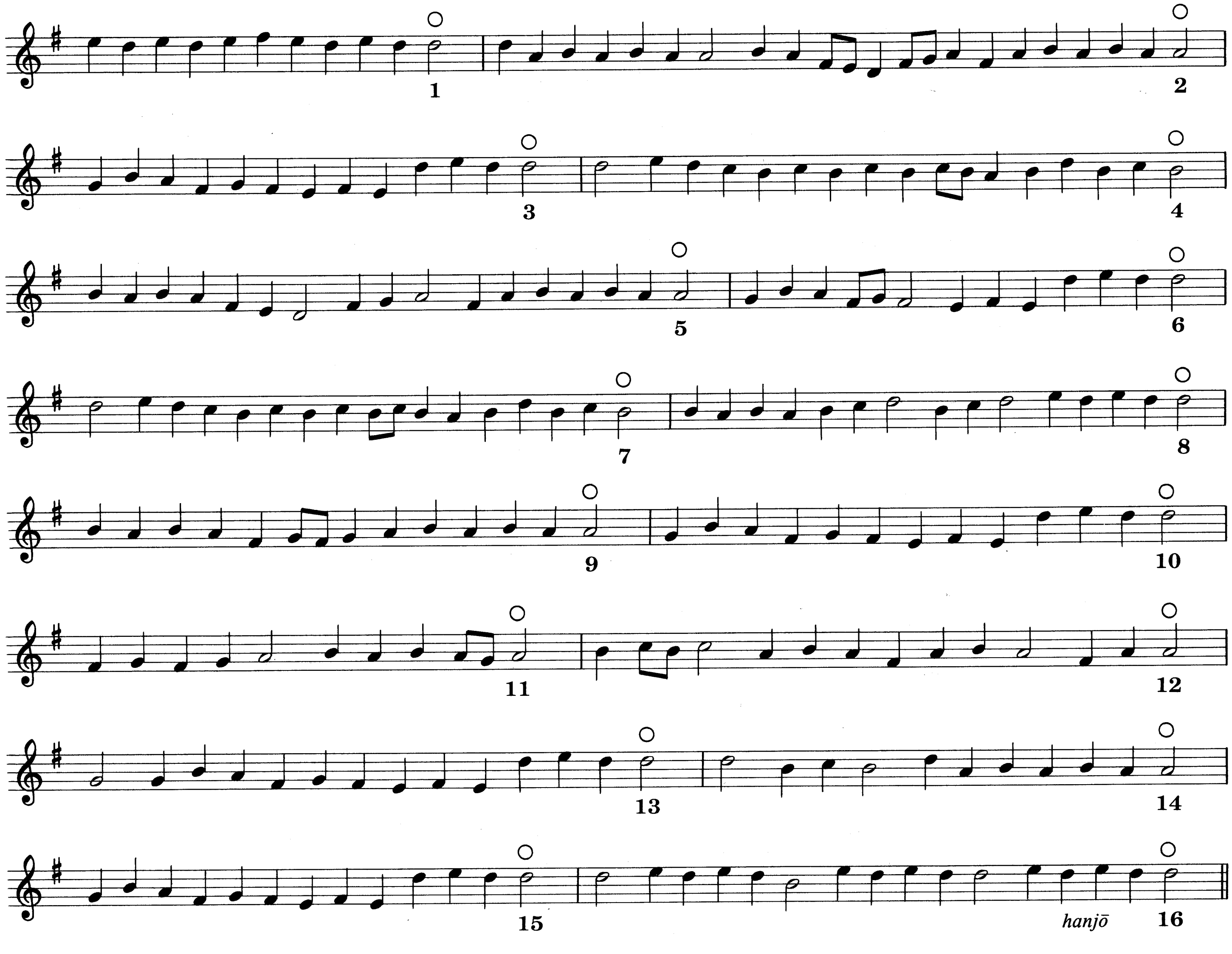
After the *Broaching*, the *Modal Prelude* (in *Ichikotsu-chō*) is played while the dancers retire. According to another tradition, however, the *Processional* may be repeated after the ***Broaching*** **(Fascicle 1, p. 37).**

## *Ō-dai hajin-raku* 'The Emperor destroys the Formations'

*Processional* 50 binary units in one unmeasured Section, to be repeated up to five times to accompany the dancers as they walk out to take up their positions on the dance-terrace, with one bass drum-stroke sounded at the end of the last repeat.



*Prelude* 254 binary units in one large Section of thirty drum-beat periods, each drum-stroke sounding on the final binary unit of each drum-beat period. Originally the *Prelude* had two Half-Sections, each of twenty drum-beat periods; now it has unequal half-Sections of sixteen and fourteen drum-beat periods each.[11] The *Prelude* is to be played slowly. In general, unmeasured *Preludes* are to be played *tempo giusto* (in the sense given to that term by Bartók) even though *senza misura* throughout.



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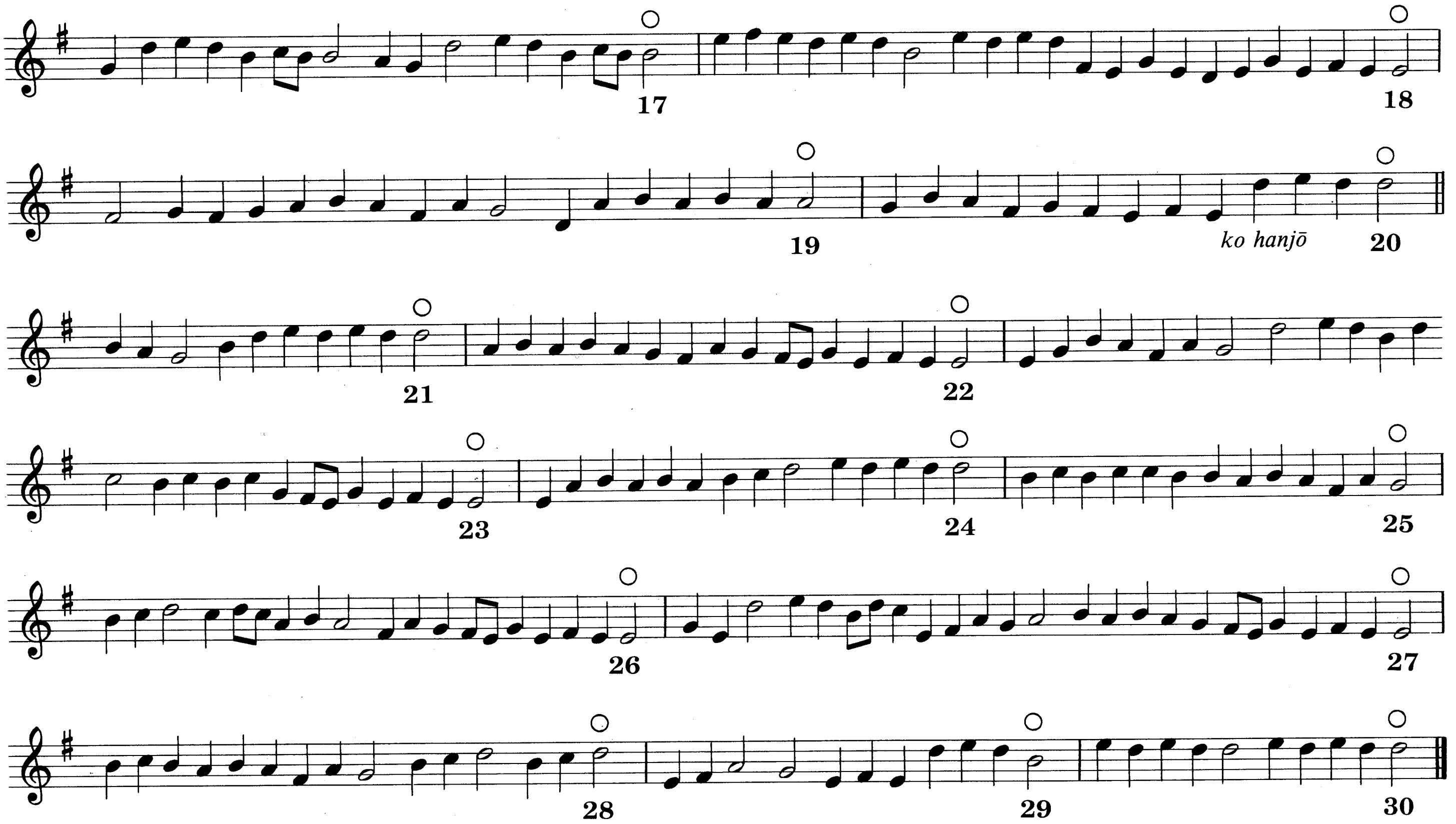
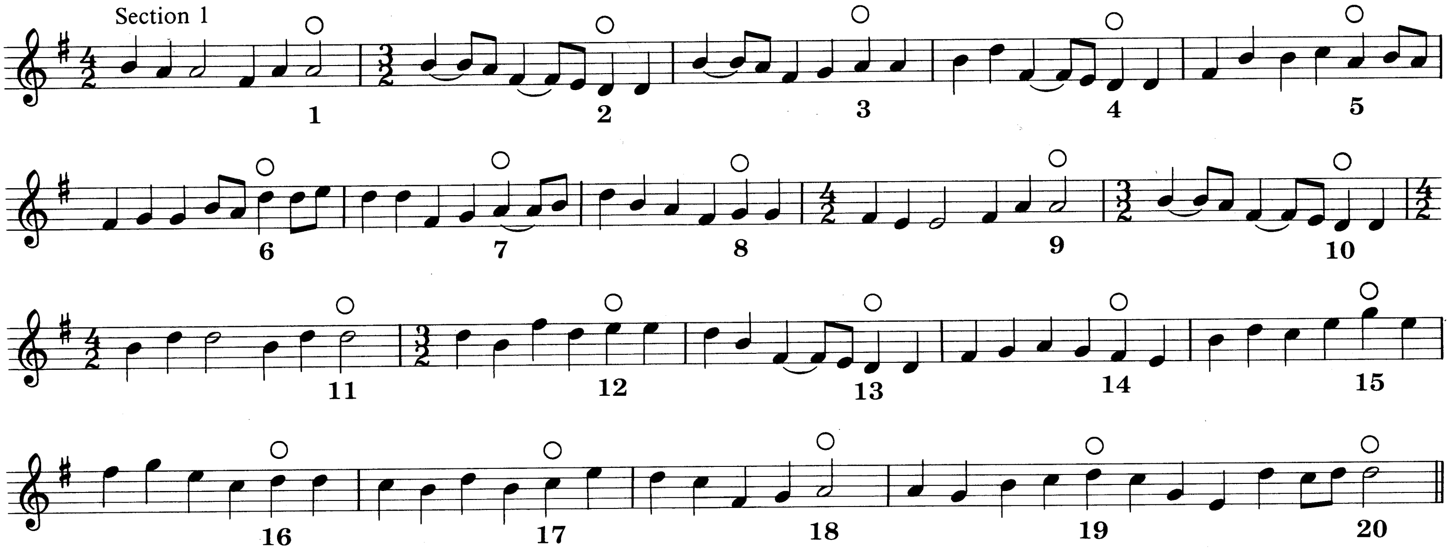
[11] Ibid., pp. 18, 19.



*Broaching*

365 binary units in six Sections. The first four Sections are measured almost throughout, with twenty drum-beats in each Section; beats are sounded on the final binary unit of each measure and continue on each third unit after measuring has stopped. Unmeasured Sections 5 and 6 also have twenty drum-beats each, but their metre is less regular.

The manuscripts give specific directions about tempo. Sections 1-4 are to be played quickly; but the last two drum-beat measures of Section 1 are to be played slowly, in the *Prelude*-manner and without the *kakko*-drum; and the last four drum-beat measures of Sections 2-4 are to be played in like manner. Sections 5 and 6 are both to be played without *kakko*, slowly at the outset, like the *Prelude*, but quickening. Section 6 is to follow closely (possibly without a break) on Section 5,and the end is to be played 'very quickly'.



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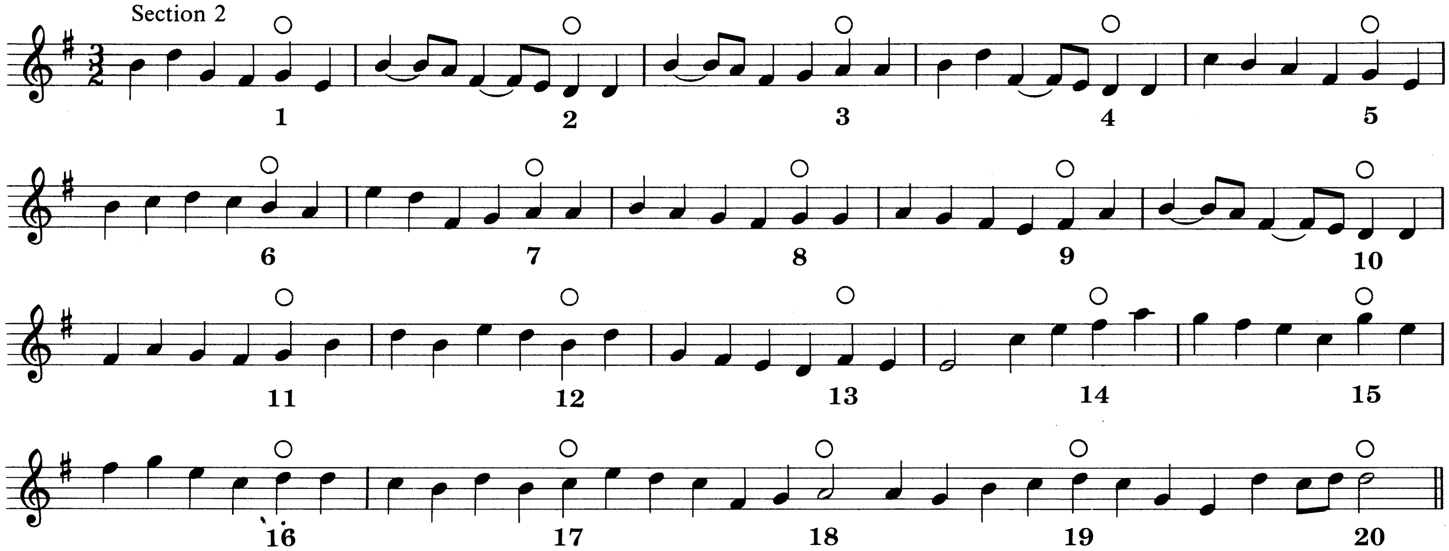
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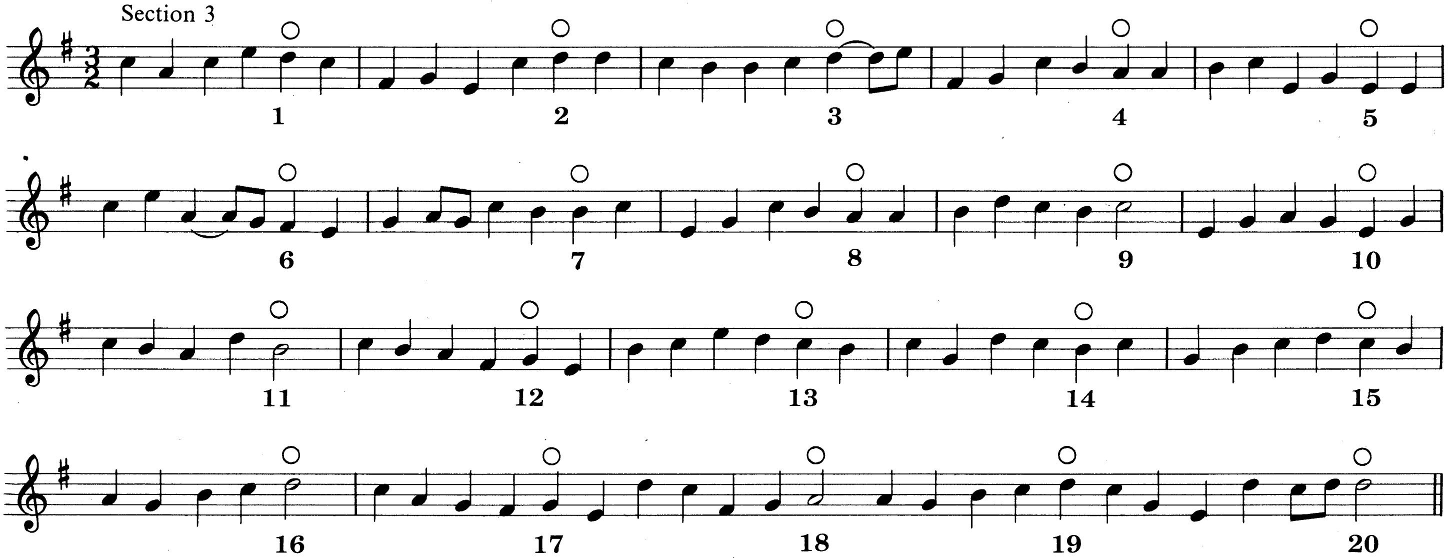
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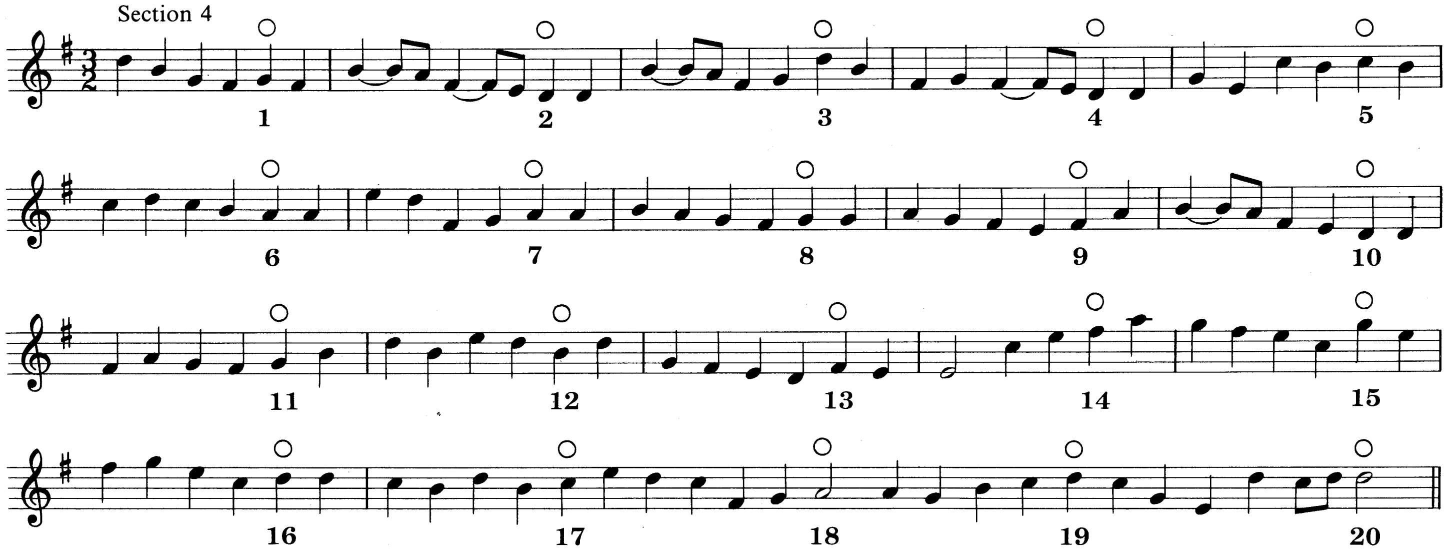
Section 4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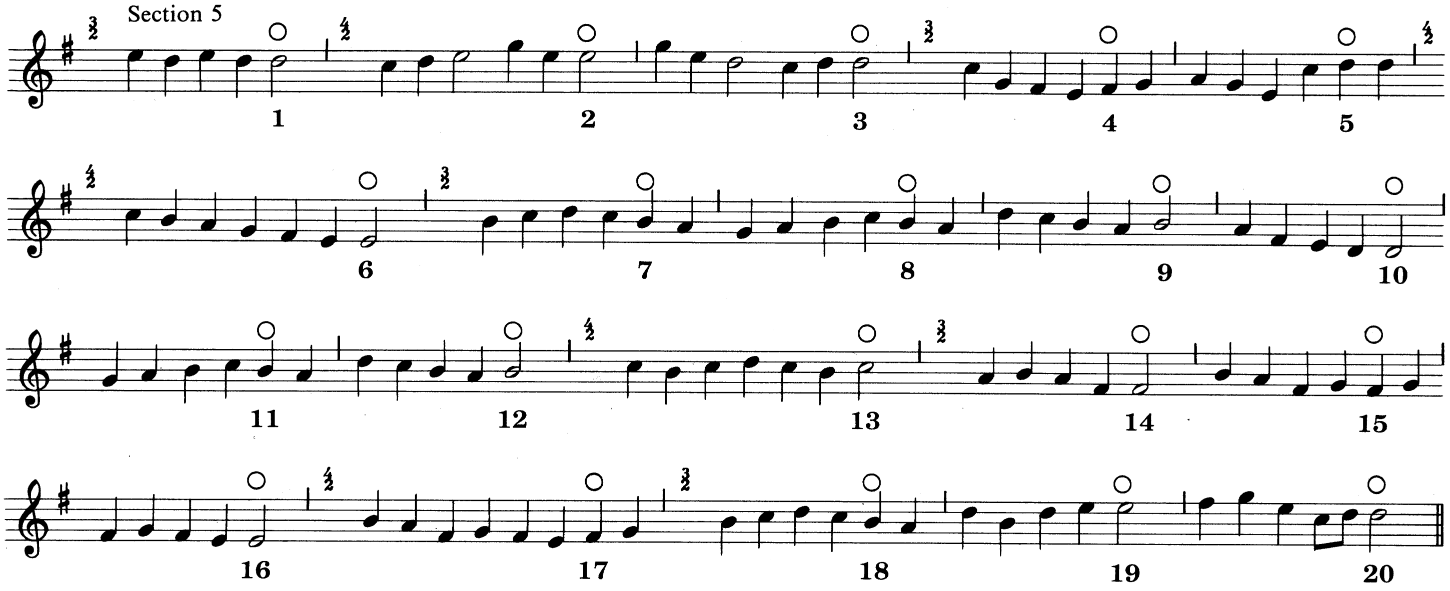
Section 5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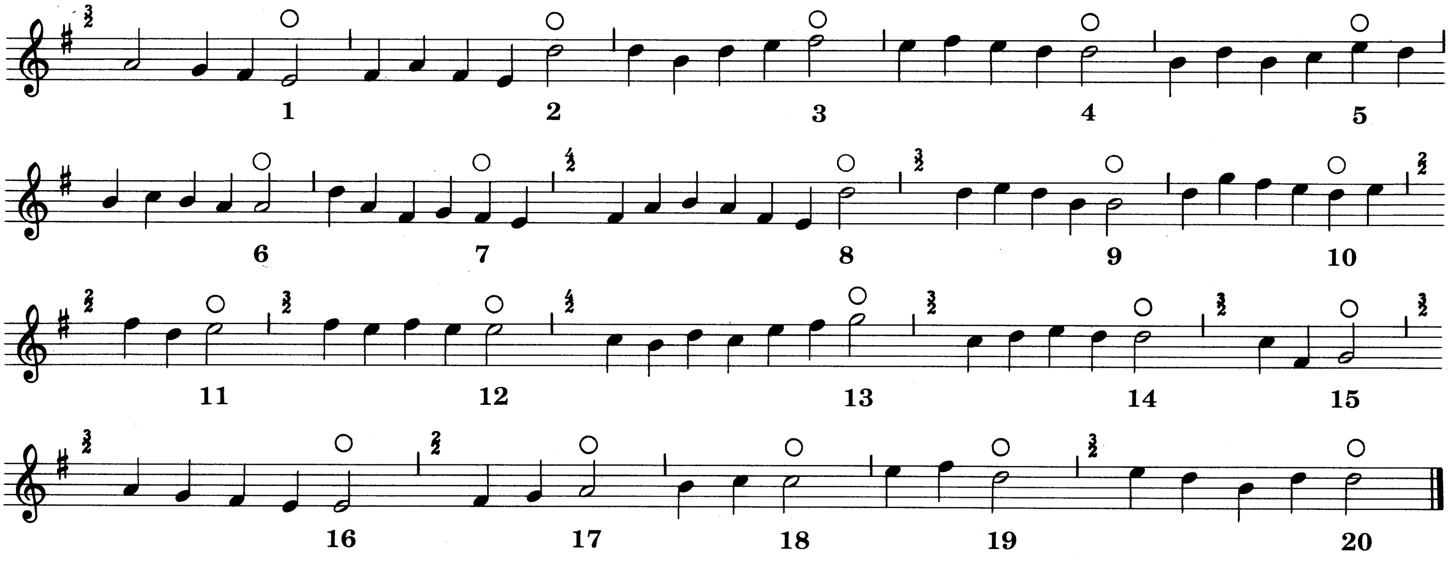
Section 6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## *Form and structure in 'Ō-dai hajin-raku'* (N.J.N.)

*Ō-dai hajin-raku*, an example of Tang music in a Chinese *shang* mode, the *Yue-diao* (Japanese *Ichikotsu-chō*), illustrates the way notes of the mode operate in relation to each other and in respect of the final. Although differing in construction, the three movements are in the same mode and are subject to the same constraints of musical and extra-musical traditions. As in Western tonality, but operating on principles different from it, mode provides for the existence of the music as an organized art-form in terms of its own time. The functions of the individual notes are subject to a kind of hierarchic control that imposes its own aesthetic procedures. This applies to the order and priority of final notes of measures and of drum-beat periods, and to the generation of note-formulae for subsequent structural manipulation and formal management.

The first movement, the *Processional*, is the last sixth of the *Prelude* as it has survived. Unmeasured, and without *taiko* or *kakko* beats, it may be considered in terms of the last five drum-beat periods of the *Prelude*, even though drum-beats (defining the periods) are lacking. For consideration here, the five periods of the *Processional* will be numbered 1-5, adopting the same period-definitions as for periods 26-30 of the *Prelude*.

The five periods are of uneven length, amounting in total to 50 binary units. In its separate notations in all four sources as the first movement of the suite (*Yusei — Processional*), the same music *in situ* in the *Prelude* occupies 45 binary units of the conflated version (p. 77). That the *Processional* was adopted in this form as a separate movement is of particular interest because, isolated from the *Prelude*, it does not begin on the final of the mode, nor is the final note of the first period the modal final. Furthermore, the sequence of final notes of periods in the *Processional* is unexpected: *e e d b d.*

The weight of individual notes of the mode may be assessed by use of a formula based on durations, number of occurrences, and role as initial or final of a period. The following table illustrates the order of importance of the various notes in each of the five periods. Most-weighted to least-weighted notes read from left to right, and the cadence-note is set in bold type.

### TABLE 1

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Period 1: | ***e*** | *g* | = *a* | *f*♯ | = *c* | *b* | *d* | 11 binary units |
| 2: | *a* | ***e*** | *g* | *b* | *d* | *f*♯ | *c* | 16 ,, ,, |
| 3: | *b* | ***d*** | *c* | = *a* | *g* | *f*♯ | – | 9 ,, ,, |
| 4: | *e* | ***b*** | = *f*♯ | = *d* | *g* | = *a* | – | 7 ,, ,, |
| 5: | ***d*** | *e* | – | – | – | – | – | 7 ,, ,, |

Avoiding the temptation to comment further on modal implications of the Table, comments on structure must be made. Unexpectedly, the final plays a decidedly weak part in the first two long periods, which amounts to more than half the movement, namely, 27 binary units as compared with the remaining 23 units of periods 3-5. The superfinal, by contrast, is of major importance in these two periods. Should one regard this as evidence of an interplay of modal tensions? Following the first 27 binary units, the final gains weight in period 3, where it totally displaces the superfinal from its previous role. Period 4 shows greatest weight on the superfinal, but neither *d* nor *e* is the period-final. Period 5 closes the *Processional* with repeated cadence-formulae on the final of the mode, and with two notes only, *e* and *d*, sounding throughout. Supremacy within the modal hierarchy has been restored. A dramatic interpretation this may be, but it is what happens; and it is a kind of musical experience familiar in Western tonal music, though perhaps unexpected in this context.

The *Prelude*, comprising (in Chinese terms) one Section (*jō/tie* 帖 ), consists of thirty, unmeasured, drum-beat periods, amounting to 254 binary units, in two Half-Sections of 128 and 126 binary units respectively. Since the sources retain the old Half-Section marking (after period 20) and mark the new Half-Section after period 16, it is possible to assess the length of the original *Prelude* as it was before surgery became necessary (Fascicle 1, p. 20). Since the first Half-Section (after period 20) is 166 binary units in length, were both Half-Sections of similar length (as they are in the revised *Prelude*), the original movement would have been about 330 binary units in length — closer in length to the *Broaching* (356 binary units) than is the present *Prelude*. It may be assumed that something like 76 binary units of music were excised from the *Prelude*, that is, 23 percent of the whole, in consequence of a ninth-century dancer's forgetfulness.

The form of the *Prelude* is created by the repetition of drum-beat periods and groups of such periods, by repetition of cadence-formulae, and by the order and frequency of occurrence of cadence-notes at the ends of periods. An example of repetition is that of period 3, which returns as periods 6, 10, 13, 16, and 20. Some of these drum-beat periods are preceded by period 2 or variants of it, thus making repeating pairs of periods 2 and 3, 5 and 6, and 9 and 10. If a certain degree of variation and transposition is allowed, period 4 can be regarded as a modal extension and variation of period 1 which, at the outset, is noticeably formal in announcing the mode and fixing its final — a formality not observed (as we have seen) at the beginning of the *Processional*, where it might have been expected. If period 4 is accepted as a varied extension of period 1, a pattern of repeating groups of periods emerges: 1-2-3, 4-5-6, 7+8-9-10, 14-15-16, all of which are variants of each other. Furthermore, periods 11 and 12 share certain characteristics with period 2 and, as pointed out already, period 13 is period 3. Thus repetitions of groups of drum-beat periods occur throughout the first Half-Section of the *Prelude*, up to the new Half-Section-marking at the end of period 16.

From this point onwards, repetition and variation continue. Periods 19 and 20 (the end of the old first Half-Section) are variants of periods 2 and 3, and period 30 is a variant of periods 1 and 16. From period 17 onwards, the length of some of the drum-beat periods is extended beyond the previously established norm for individual periods in the first Half-Section. Periods 17-19, 22 and 23, and 26-29, contain more than a single melodic idea (as do also the earlier periods 2, 5, and 16). They segment naturally into several parts, and in most instances these sub-periods are defined by their own intermediate points of semifinality. In listing below examples of recurrent material, Arabic figures are used for period-numbers and lower-case Roman numerals for sub-period numbers. Examples of such repeating and varied material in the second Half-Section are:

17i and 17ii
18i and 29ii
18ii, 22ii, 23iii, 26ii, and 27iii
19i, 23i, 25, and 28i
23ii and 27i
27ii and 29i

Almost all these examples are cadence-formulae finishing on the final note of a period or sub-period. In the course of this essay, it will be seen that what principally demonstrates purposeful manipulation of materials, and coherent organization in this music, is the ordering of melodic patterns and formulae in relation to each other. This manipulation is presumably constrained by modal conceptions prevailing at the time of composition.

Repetition of periods and sub-periods *between* the two Half-Sections of the *Prelude* is exemplified by the following examples:

1, 16ii, and 30
2i, 14ii, and 19ii
3, 6, 10, 13, 15, and 20
4, 7, 14i, and 17
8 and 24
16i, 18i, and 29i

This confirms the reality of the practice, and the continuity of formula-organization in the construction of this large-scale composition. It is clear that Tang composers knew, if only unconsciously, the technical devices of musical composition of repetition, sequence, transposition, and inversion, with or without variation, and that in early Tang China (perhaps already in the seventh century), musicians had sufficient skill to be able to fill out a composition on a relatively large time-scale in a manner interesting to both players and listeners.

Repetition of formulae at the same pitch has already been demonstrated; sequence is heard in periods 23i and ii — to give but one example. Of greater interest are other occurrences of this formula from period 23. It is first introduced in period 19, subsequently repeated in periods 25 and 28i, varied in rhythm and transposed in 27i, and inverted in 27ii and 29i. Like the cadence-formulae generated from periods 1 and 2 (with their many reappearances on dominant and modal final), the formula in question becomes of particular importance in the second Half-Section for cadences on subdominant and subfinal and (by inversion) for intermediate cadences on the dominant within periods. The example in period 27ii is well-placed, in that a formulaic statement made initially on *c* is immediately inverted onto *a*. This music has many felicitous touches of craftsmanship which may be overlooked in following the fluent, undulant curves of the melody.

Putting aside, for the time being, further discussion of the manipulation of formulae in the *Prelude*, another area of enquiry is the order and priority of cadence-notes as additional evidence of structural intention and formal design. The order of period cadence-notes in the *Prelude* transcriptions, and their relationship within each Half-Section, were briefly discussed in Fascicle 1, pp. 20-1. As previously explained, the conflation represents a reconciliation of the various sources, and therefore differs in detail from the earlier score. If the conflation is accepted as a working edition of the music for the purposes of systematic analysis, and if the suggestion that some of the longer drum-beat periods segment into sub-periods (each with its own medial cadence-notes) is acceptable, a succession of 38 cadence-notes is to be observed, with 19 in each Half-Section. In the following Table, the cadence-notes of complete drum-beat periods are set in bold type.

## TABLE 2

Cadential notes (in bold type) of drum-beat periods 1–30

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Period | 1, | 6 binary units, | | ***d*** | Period | 17, | 9 binary units, | | ***b*** |
| ,, | 2i, | 4 ,, | ,, , | *a* | ,, | 18i, | 4 ,, | ,, , | *b* |
| ,, | ii, | 7 ,, | ,, , | ***a*** | ,, | ii, | 8 ,, | ,, , | ***e*** |
| ,, | 3, | 7 ,, | ,, , | ***d*** | ,, | 19i, | 6 ,, | ,, , | *g* |
| ,, | 4, | 9 ,, | ,, , | ***b*** | ,, | ii, | 4 ,, | ,, , | ***a*** |
| ,, | 5i, | 6 ,, | ,, , | *a* | ,, | 20, | 7 ,, | ,, , | ***d*** |
| ,, | ii, | 4 ,, | ,, , | ***a*** | ,, | 21, | 6 ,, | ,, , | ***d*** |
| ,, | 6, | 7 ,, | ,, , | ***d*** | ,, | 22, | 8 ,, | ,, , | ***e*** |
| ,, | 7, | 9 ,, | ,, , | ***b*** | ,, | 23i, | 4 ,, | ,, , | *g* |
| ,, | 8, | 9 ,, | ,, , | ***d*** | ,, | ii, | 4 ,, | ,, , | *c* |
| ,, | 9, | 7 ,, | ,, , | ***a*** | ,, | iii, | 6 ,, | ,, , | ***e*** |
| ,, | 10, | 7 ,, | ,, , | ***d*** | ,, | 24, | 7 ,, | ,, , | ***d*** |
| ,, | 11, | 6 ,, | ,, , | ***a*** | ,, | 25, | 7 ,, | ,, , | ***g*** |
| ,, | 12, | 8 ,, | ,, , | ***a*** | ,, | 26, | 10 ,, | ,, , | ***e*** |
| ,, | 13, | 8 ,, | ,, , | ***d*** | ,, | 27i, | 7 ,, | ,, , | *a* |
| ,, | 14, | 7 ,, | ,, , | ***a*** | ,, | ii, | 6 ,, | ,, , | ***e*** |
| ,, | 15, | 7 ,, | ,, , | ***d*** | ,, | 28, | 9 ,, | ,, , | ***d*** |
| ,, | 16i, | 4 ,, | ,, , | *b* | ,, | 29, | 7 ,, | ,, , | ***b*** |
| ,, | ii, | 6 ,, | ,, , | ***d*** | ,, | 30, | 6 ,, | ,, , | ***d*** |

hanjō chū

Alternatively, the progression and modal organization of period-finals emerges more clearly when tabled in the following way:

## TABLE 3

Medial and terminal cadences of drum-beat periods grouped by functional note-names

| Cadences on the final | | | Cadences on the dominant | | Cadences on the submediant | | Cadences on the superfinal | Cadences on the subdominant | | | Cadences on the subfinal |
|---|---|---|---|---|---|---|---|---|---|---|---|
| most weight on *d* | equal weight shared | more weight elsewhere | most weight on *a* | more weight elsewhere | most weight on *b* | more weight elsewhere | most weight on *e* | most weight on *g* | equal weight shared | more weight elsewhere | more weight elsewhere |
| 1 | | | | | | | | | | | |
| | | | 2i | | | | | | | | |
| | | | 2ii | | | | | | | | |
| 3 | | | | | | | | | | | |
| | | | | | 4 | | | | | | |
| | | | 5i | | | | | | | | |
| | | | 5ii | | | | | | | | |
| 6 | | | | | | | | | | | |
| | | | | | 7 | | | | | | |
| 8 | | | | | | | | | | | |
| | | | 9 | | | | | | | | |
| 10 | | | | | | | | | | | |
| | | | 11 | | | | | | | | |
| | | | 12 | | | | | | | | |
| | 13<br>(sharing with *g*) | | | | | | | | | | |
| | | | 14 | | | | | | | | |
| 15 | | | | | | | | | | | |
| | | | | 16i<br>(more on *d*) | | | | | | | |
| 16ii | | | | | | | | | | | |
| | | | | | | | hanjō chū | | | | |
| | | | | | 17 | | | | | | |
| | | | | | | 18i<br>(more on *e*) | 18ii | | | | |
| | | | | | | | | | 19i<br>(shared with *f*♯) | | |
| | | | 19ii | | | | | | | | |
| 20 | | | | | | | | | | | |
| 21 | | | | | | | | | | | |
| | | | | | | | 22 | | | | |
| | | | | | | | | 23i | | | |
| | | | | | | | | | | | 23ii<br>(more on *d*) |
| | | | | | | | 23iii | | | | |
| 24 | | | | | | | | | | | |
| | | | | | | | | | | 25<br>(more on *a* and *c*) | |
| | | | | | | | 26 | | | | |
| | | | | 27i<br>(more on *d*) | | | 27ii | | | | |
| | | 28<br>(more on *b*) | | | | | | | | | |
| | | | | 29<br>(more on *e*) | | | | | | | |
| 30 | | | | | | | | | | | |

The numbers of cadences on each note of the modal note-set may be summarized as follows:

## TABLE 4

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Full-period cadences on | *d* | 13, | sub-period cadences on | *d* | 0, | total | 13 |
| ,, | *a* | 7, | ,, | *a* | 3, | ,, | 10 |
| ,, | *b* | 4, | ,, | *b* | 2, | ,, | 6 |
| ,, | *e* | 5, | ,, | *e* | 0, | ,, | 5 |
| ,, | *g* | 1, | ,, | *g* | 2, | ,, | 3 |
| ,, | *c* | 0, | ,, | *c* | 1, | ,, | 1 |
| ,, | *f*♯ | 0, | ,, | *f*♯ | 0, | ,, | 0 |
| Total | | 30 | | | 8 | | 38 |

The above summary illustrates cadence-notes and their priorities relative to each other and to the final of the mode. The following Table shows the numerical weight of each note in each period. Based on the conflation, the formula applied to each note includes factors of duration, numbers of occurrences, and roles as initials and finals of the periods. With this information added to the above, flexible note-relationships within periods are to be detected, as well as changing aspects of the mode.

# TABLE 5

Weighted scales of each drum-beat period
(cadence-note figures shown in bold type)

| Period | no. of binary units | *d* | *e* | *f*♯ | *g* | *a* | *b* | *c* | *d* | *e* | *f*♯ |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 6 units | – | – | – | – | – | – | – | **12** | 11 | 2 |
| 2 | 11 | 2 | 1·5 | 5 | 1·5 | **23** | 10 | – | 3 | – | – |
| 3 | 7 | – | 4 | 6 | 5 | 2 | 2 | – | **8** | 2 | – |
| 4 | 9 | – | – | – | – | 2 | **15·5** | 9·5 | 8 | 2 | – |
| 5 | 10 | 3 | 2 | 6 | 2 | **17** | 9 | – | – | – | – |
| 6 | 7 | – | 4 | 6·5 | 4·5 | 2 | 2 | – | **8** | 2 | – |
| 7 | 9 | – | – | – | – | 2 | **15·5** | 9·5 | 8 | 2 | – |
| 8 | 9 | – | – | – | – | 4 | 9 | 4 | **14** | 4 | – |
| 9 | 7 | – | – | 3·5 | 3·5 | **14** | 9 | – | – | – | – |
| 10 | 7 | – | 4 | 6 | 5 | 2 | 2 | – | **8** | 2 | – |
| 11 | 6 | – | – | 5 | 5·5 | **10·5** | 4 | – | – | – | – |
| 12 | 8 | – | – | 4 | – | **15** | 8·5 | 4·5 | – | – | – |
| 13 | 8 | – | 4 | 6 | 8 | 2 | 2 | – | **8** | 2 | – |
| 14 | 7 | – | – | – | – | **10** | 9 | 2 | 6 | – | – |
| 15 | 7 | – | 4 | 6 | 5 | 2 | 2 | – | **8** | 2 | – |
| 16 | 10 | – | – | – | – | – | 3 | – | **23** | 12 | – |
| 1–16 | 128 units | 5 | 23·5 | 54 | 40 | 107·5 | 102·5 | 29·5 | **114** | 41 | 2 |
|  | hanjō chū |  |  |  |  |  |  |  |  |  |  |
| 17 | 9 | – | – | – | 5 | 2 | **14** | 3 | 9 | 4 | – |
| 18 | 12 | 2 | **14** | 4 | 4 | – | 3 | – | 8 | 11 | 2 |
| 19 | 10 | 2 | – | 8 | 7 | **16** | 6 |  | – | – | – |
| 20 | 7 | – | 4 | 6 | 5 | 2 | 2 | – | **8** | 2 | – |
| 21 | 6 | – | – | – | 3 | 2 | 5 | – | **10** | 4 | – |
| 22 | 8 | – | **9·5** | 5·5 | 6 | 9 | 4 | – | – | – | – |
| 23 | 14 | – | **12·5** | 5·5 | 9 | 4 | 8 | 7 | 7 | 2 | – |
| 24 | 8 | – | 3 | – | – | 6 | 6 | 2 | **10** | 4 | – |
| 25 | 7 | – | – | 2 | **4** | 6 | 11 | 6 | – | – | – |
| 26 | 10 | – | **9·5** | 5·5 | 4 | 7 | 5 | 5·5 | 4·5 | – | – |
| 27 | 13 | – | **13·5** | 5·5 | 9 | 9 | 5·5 | 2 | 6·5 | 2 | – |
| 28 | 9 | – | – | 2 | 3 | 6 | 11 | 6 | **7** | – | – |
| 29 | 7 | – | 7 | 4 | 3 | 3 | **4** | – | 4 | 2 | – |
| 30 | 6 | – | – | – | – | – | – | – | **15** | 9 | – |
| Periods 17–30 | 126 units | 4 | 73 | 48 | 62 | 72 | 84·5 | 31·5 | 89 | 40 | 2 |
| Weighted scale of complete *Prelude* |  |  |  |  |  |  |  |  |  |  |  |
| Periods 1–30 | 254 units | 9 | 96·5 | 102 | 102 | 179·5 | 187 | 61 | 203 | 81 | 4 |
| Weighted scale of complete *Prelude* reduced to heptatonic set. |  |  |  |  |  |  |  |  |  |  |  |
| Periods 1–30 | 254 binary units |  | 177·5<br>*e* | 106<br>*f*♯ | 102<br>*g* | 179·5<br>*a* | 187<br>*b* | 61<br>*c* | 212<br>*d* |  |  |

In relation to the preceding tables, several observations are to be made.

(1) The final of the mode is emphatically endorsed as the central note of the music. While not sounding at medial cadential points, it is almost always prepared by the same definitive melodic formula before closing a period. An exception to this is period 28, where the effect of terminating the period is clear, but where the cadence-formula is not as positive as others on this note. Interim cadential effect is achieved without finality, although the last note of the period is the modal final.

(2) Although *a* is not quite the most weighted note in the *Prelude* after the final (the submediant carries more numerical weight), the number of period-cadences on this note, together with those on the modal final, accounts for two-thirds of the total number of period-cadences (20:30). A similar ratio is preserved when total numbers of all cadences on *d* and *a* are compared with the total number of all cadences in the *Prelude* (23:38). Seven of the total of ten cadences on the dominant are definitive final-type cadence-formulae.

(3) The weighted note nearest to the final is *b*, which sounds as a cadential note only three times in each Half-Section. Its weight is increased independently by frequency of occurrence and duration. This is unlike the weighting of the dominant of the mode, which functions eight times as a cadence in the first Half-Section and twice in the second. In the latter part of the movement the weighting of the dominant is markedly lighter.

Unlike the dominant, which weakens in the second part of the composition, the submediant maintains its comparative strength throughout the entire movement. In the first Half-Section, the weighted numbers for *b* are comparable with those of *d* and *a*, and with those of *d*, *e*, and *g*, in the second Half-Section. An additional role for the submediant is demonstrated in sub-periods 16i, 18i, and 29ii, where it supplants the final by turning the cadential formula at the last moment.

(4) The role of the second of the mode as cadence-note is as interesting as that of the dominant. Whereas the latter strongly complements the modal final before the end of the first Half-Section, and reduces its support from that point onwards to the end, the superfinal plays a lesser role in the first Half-Section, but assumes a considerably more important role (as a secondary dominant) in the second Half-Section. From period 21 onwards, in the remnant of the old second Half-Section, the note *e* achieves the same number of cadences as the final and occurs more frequently, and for a longer total duration, than does the modal final (78:64).

(5) There is evidence that cycle-of-fifths relationships are operative in this music. Subsequent to period 16, *e* becomes a secondary dominant to *a*, and *b* a secondary dominant to *e*. The sequence and relationship of the weighted notes is significant: in the first Half-Section, *a*:*d* as 107:119, *e*:*a* as 64:107, and *b*:*e* as 102:64. In the second Half-Section, *a*:*d* as 72:93, *e*:*a* as 113:72, and *b*:*e* as 84:113. The changing ratios suggest changes in modal aspects between first and second Half-Sections. The cycle of fifths: *d* → *a* → *e* → *b* does not continue to *f*♯ . This last note, the mediant, an important note in the basic pentatonic hierarchy, does not function as a cadence in the *Prelude* and plays but a minor role throughout the movement.

(6) The subdominant merits attention. It functions as cadence in two medial phrases and one drum-beat cadence. Its cadence-formula is distinctive and does not work for any other note except the subfinal, because of the position of the semitones in the Mixolydian octave-species.

Now that we have seen the strength of the case for analysis in terms of melodic formulae on the one hand, and the significance of the sequence and priority of cadential notes on the other, a Table of cadence-notes and formulae draws the two types of evidence together, so far as they have been presented as yet (p. 87).

In addition to their role as terminal cadential formulae of drum-beat periods, the same formulae are used in medial cadences, in the same or in variant forms, in transposition, and by inversion. They are to be seen in periods 1 (twice), 2 (twice), 3, 4, 5 (twice), 6, 7 (twice), 8 (twice), 9 (twice), 10, 11 (twice), 12, 13, 14 (twice), 15, 16 (three times), 17 (twice), 18 (three times), 19 (three times), 20, 21, 22 (twice), 23 (four times), 24 (twice), 26 (twice), 27 (four times), 28 (twice), 29 (twice), and 30 (twice).

Summarizing the results of this preliminary structural analysis of the *Prelude*: first, the relationship between the two Half-Sections and their differences have been shown to have musical significance. Secondly, an enquiry into the sequence and priority of cadential notes within the Half-Sections has clarified the nature of this relationship and has revealed what may be regarded as evidence of purposeful organization. The existence of this evidence is the more striking in view of the history of revision of the structure of the *Prelude* in the ninth century, after transmission of the piece from China to the Japanese Court. Evidence for the formulaic organization of the movement is circumstantial. Not only does the movement exhibit adroit handling of musical elements by the composer(s), but it also proves their knowledge of procedures related to musical techniques known to us as repetition, variation, transposition, and inversion. *Processional* and *Prelude* demonstrate the ability of Tang musicians to express themselves in musical terms over a relatively long stretch of time, in a style both interesting and effective, and musically satisfying even to us today.

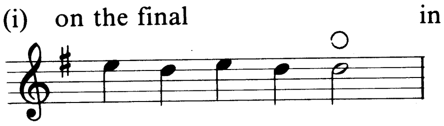
The following Table of drum-beat Periods shows more clearly in musical terms what has been described (p. 88).

# TABLE 6

## *Prelude*

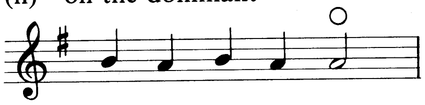
### Cadential formulae

(i) on the final in periods



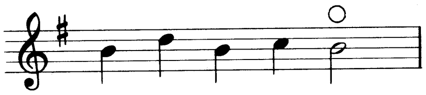
1, 3, 6, 8, 10, 13, 15, 16, 20, 21, 24, and 30.

(ii) on the dominant in periods



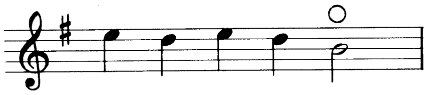
2, 5, 9, 11, 14, and 19.

(iii) on the submediant in periods

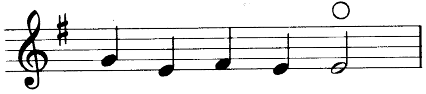


4, 7, 14i (variant), 16i, 17 (variant), 18i, and 29.

and

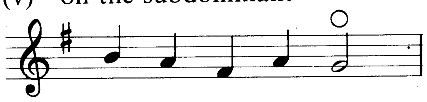


(iv) on the superfinal in periods



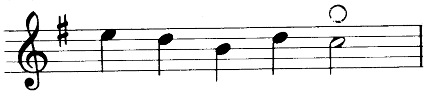
18, 22, 23, 26, and 27.

(v) on the subdominant in periods



19i, 23i, 25, and 28i.

(vi) on the subfinal in period

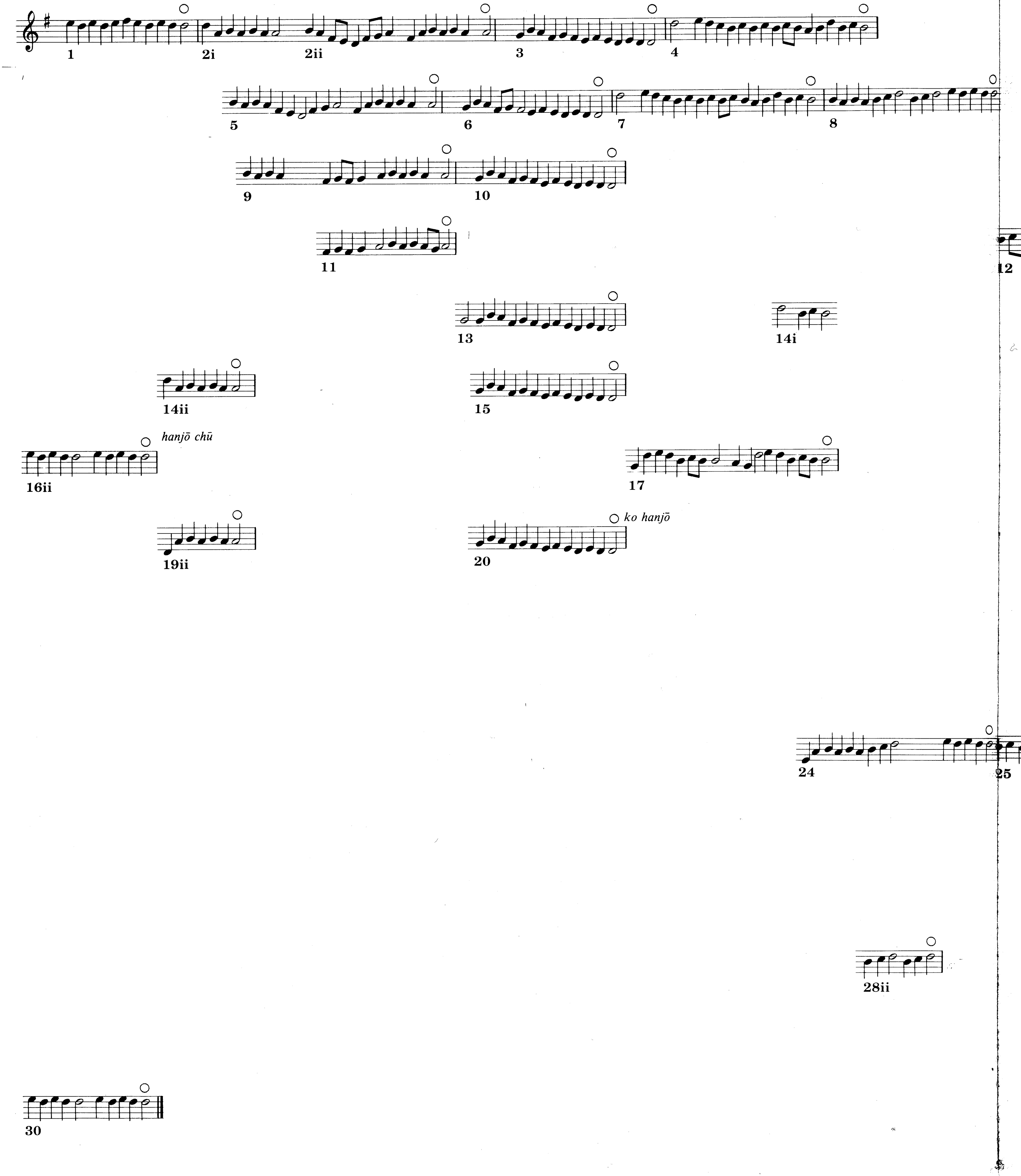


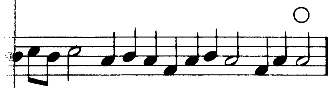
23ii

# TABLE 7

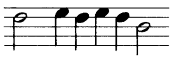
*Prelude*

Analysis by drum-beat periods 1–30

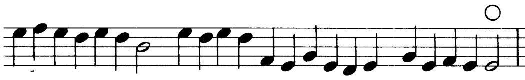

1
2i
2ii
3
4
5
6
7
8
9
10
11
12
13
14i
14ii
15
hanjō chū
16ii
17
19ii
20
ko hanjō
24
25
28ii
30



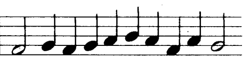
12



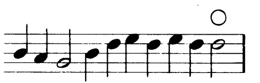
16i



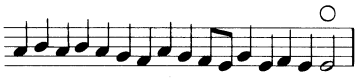
18i



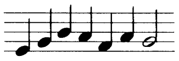
19i



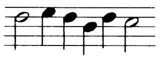
21



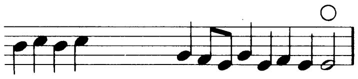
22



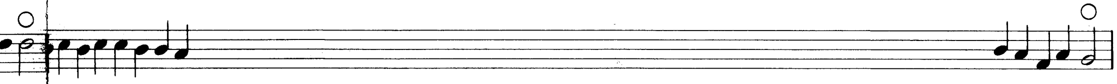
23i



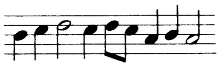
23ii



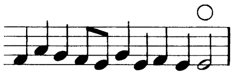
23iii



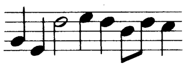
25



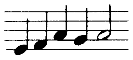
26i



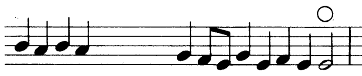
26ii



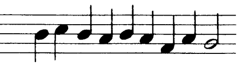
27i



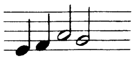
27ii



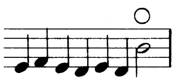
27iii



28i



29i



29ii

The *Broaching* is the most varied movement of the suite. It consists of 365 binary units in six Sections of matching length, amounting to 120 measures or measure-equivalents, defined by 120 drum-beats. Barred measures number 68, and there are 52 unbarred measure-equivalents. Of the total of 120 measures or measure-equivalents, 105 are triple binary-unit groups, ten are quadruple binary-unit groups, and five are duple binary-unit groups. Each drum-beat is sounded on the final binary unit of a group. The following table provides more material relative to modal behaviour than could be extracted from the thirty drum-beat periods only of the *Prelude*.

## TABLE 8

(a) Final notes of measures and measure-equivalents of the *Broaching*

| Drum beats | Section 1 | Section 2 | Section 3 | Section 4 | Section 5 | Section 6 |
|---|---|---|---|---|---|---|
| 1 | *a* | *e* | *c* | *f*♯ | *d* | *e* |
| 2 | *d* | *d* | *d* | *d* | *e* | *d* |
| 3 | *a* | *a* | *e* | *b* | *d* | *f*♯ |
| 4 | *d* | *d* | *a* | *d* | *g* | *d* |
| 5 | *a* | *e* | *e* | *b* | *d* | *d* |
| 6 | *d* | *a* | *e* | *a* | *e* | *a* |
| 7 | *a* | *a* | *c* | *a* | *a* | *e* |
| 8 | *g* | *g* | *a* | *g* | *a* | *d* |
| 9 | *a* | *a* | *c* | *a* | *b* | *b* |
| 10 | *d* | *d* | *g* | *d* | *d* | *e* |
| 11 | *d* | *b* | *b* | *b* | *a* | *e* |
| 12 | *e* | *d* | *e* | *d* | *b* | *e* |
| 13 | *d* | *e* | *b* | *e* | *c* | *g* |
| 14 | *e* | *a* | *c* | *a* | *f*♯ | *d* |
| 15 | *e* | *e* | *b* | *e* | *g* | *g* |
| 16 | *d* | *d* | *d* | *d* | *e* | *e* |
| 17 | *e* | *e* | *e* | *e* | *g* | *a* |
| 18 | *a* | *a* | *a* | *a* | *a* | *c* |
| 19 | *c* | *c* | *c* | *c* | *e* | *d* |
| 20 | *d* | *d* | *d* | *d* | *d* | *d* |

(b) Totals of final notes in each section

| Note | Section 1 | Section 2 | Section 3 | Section 4 | Section 5 | Section 6 |
|---|---|---|---|---|---|---|
| *d* | 8 | 6 | 3 | 6 | 5 | 7 |
| *e* | 4 | 5 | 5 | 3 | 4 | 6 |
| *f*♯ | – | – | – | 1 | 1 | 1 |
| *g* | 1 | 1 | 1 | 1 | 3 | 2 |
| *a* | 6 | 6 | 3 | 5 | 4 | 2 |
| *b* | – | 1 | 3 | 3 | 2 | 1 |
| *c* | 1 | 1 | 5 | 1 | 1 | 1 |

In all Sections of the *Broaching* save Section 3, the modal final accounts for the largest number of measure, and measure-equivalent, final notes. The dominant occurs in this role, but less frequently, towards the end of the movement. The subfinal does not relinquish its importance along the way, and in fact gains in importance in Section 6, where it takes away from the dominant some of *its* importance; this, it will be remembered, was also to be observed in the course of the *Prelude*. The submediant is of minor importance, as is the subfinal, save in Section 3, where a different aspect of the mode is displayed. The mediant is scarcely ever employed as final note of a measure or drum-beat period.

Comparison with the *Prelude* shows that modal practice is broadly similar in both movements in regard to the strength of the modal final, the reduction in frequency of occurrence of the dominant as final note, the consequent rise in importance of the superfinal in the second half of the movement, the reduction in weight of the submediant and subfinal, as period, and measure (or measure-equivalent), final notes, the minor role of the subdominant as final, and the even lesser status of the mediant in this capacity.

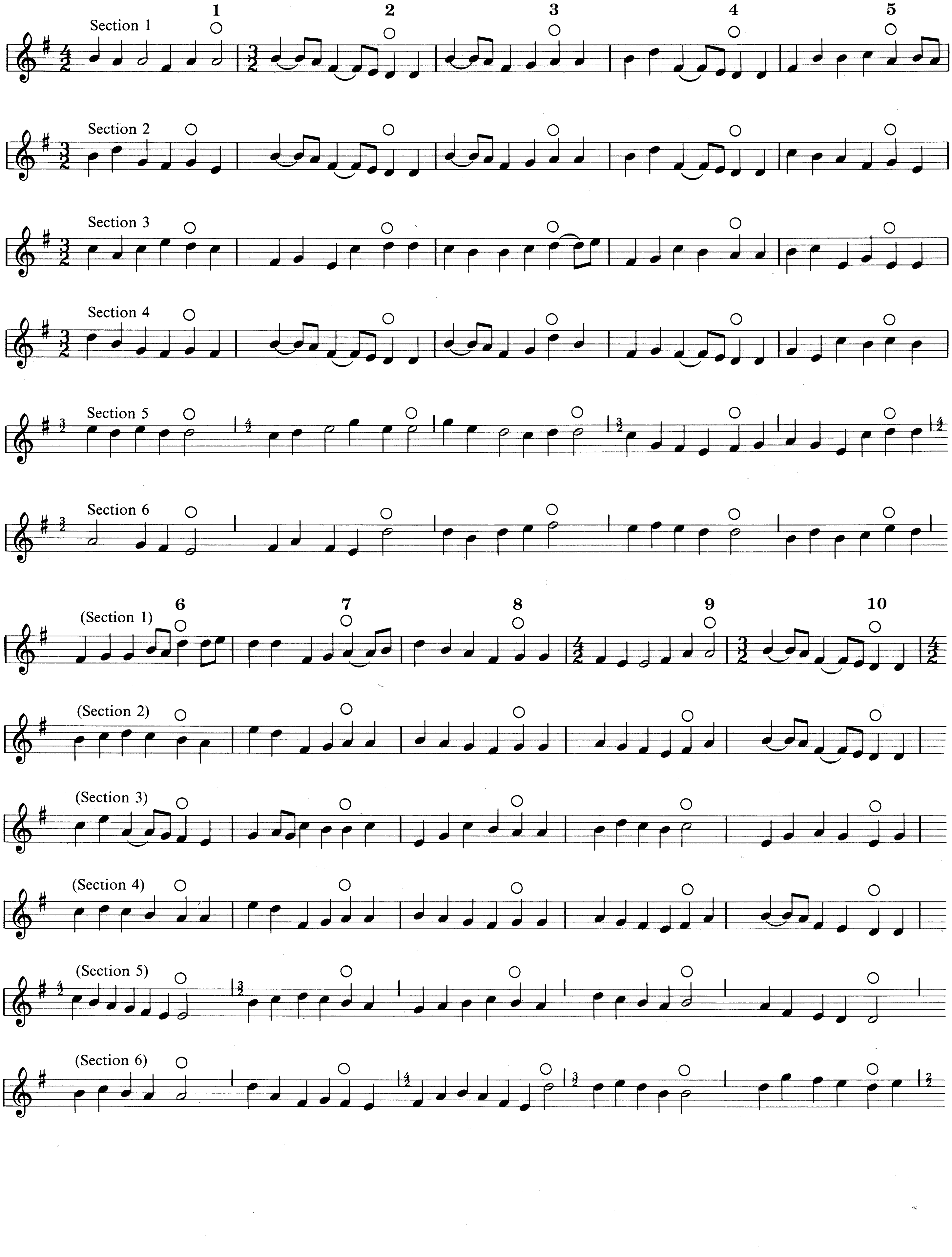
For purposes of analysis, the Sectional divisions of the *Broaching* are advantageous, since different aspects of the mode, and structural organization within the mode, are more readily discerned in Sections of twenty drum-beats each. When heard in succession, interesting and at times surprising perspectives on the mode are brought out in a particularly clear and unambiguous manner. The modal progress, following the first two Sections, through Sections 3-6 suggests that conscious or intuitive musical initiatives are at work. The appropriateness of the differences of aspect demonstrated in Section 3 is to be accepted musically, even if not simply explicable; and the differences observed in Sections 5 and 6 extend far beyond the order and priority of final notes of measures, into areas of style and the structure of musical phrasing.

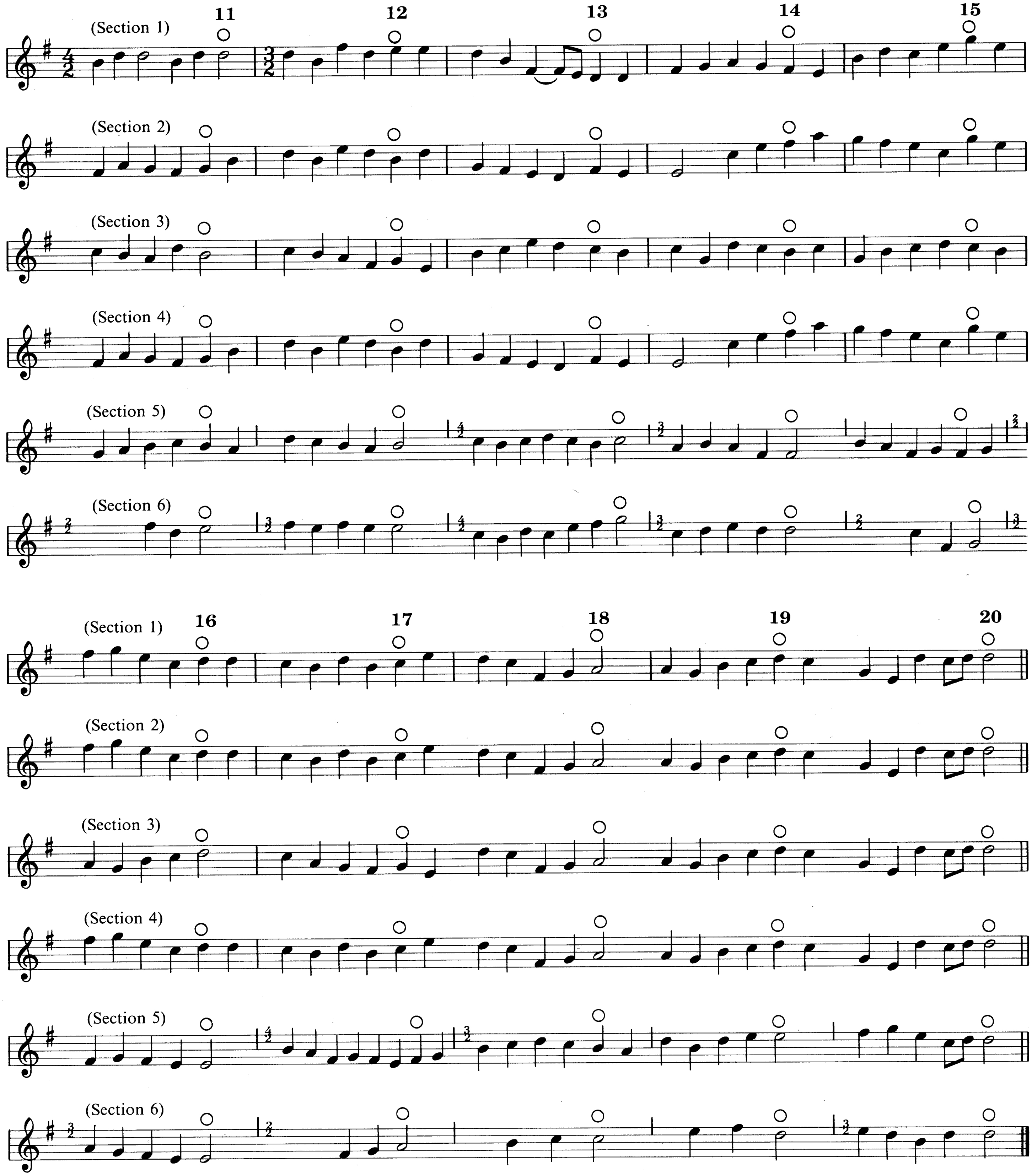
After a first concentrated but inconclusive study of the *Prelude*, the study of the *Broaching* was approached with an open mind, notwithstanding the traits of modal behaviour that had been glimpsed, and the evidence of structural management over quite considerable spans of time. In the *Broaching*, supplementary evidence of varied and unvaried repetitions quickly came to light: for instance, measures 2-4 in Sections 1, 2, and 4; measures 7-20 in Sections 2 and 4; measure 16 of Sections 1, 2, and 4, and measure 5 of Section 5; and measures 14, 15 of Section 6 and measure 18 of Sections 1-4. Then again there was the surprising first measure-equivalent of Section 5, which is also the beginning of the *Prelude*. The next reasonable step was to assemble a comparative Table of all the *Broaching*-Sections, ranged one under the other. At once many points of similarity were revealed.

# TABLE 9

*Broaching*

Sections 1–6 in vertical alignment for purposes of comparison


1
2
3
4
5
Section 1
Section 2
Section 3
Section 4
Section 5
Section 6
6
7
8
9
10
(Section 1)
(Section 2)
(Section 3)
(Section 4)
(Section 5)
(Section 6)



With this overwhelming evidence of the importance of melodic formulae in the organization of this music, its 'patchwork' character in the sense first used by Ferretti and made known by Wellesz[12] as 'centonization', it seemed worthwhile to refresh one's memory of what Wellesz and Idelsohn[13] had written regarding the nature of mode, and the nature of composition, in the musics of Byzantium and of the Jews. Wellesz recognized and formulated a process of composition which consisted 'in fitting together and slightly varying phrases, cadences, and formulae which were already in existence.' He argued that 'there is increasing evidence to show that this principle of composition is not only valid for Byzantine and Gregorian melodies but is applicable to wider spheres, both geographical and temporal.' Idelsohn, in his study *Jewish Music in its Historical Development*, had defined a mode as 'a number of motives (i.e., short music figures or groups of tones) within a scale . . . There are beginning and concluding motives, and motives of conjunctive and disjunctive character. The composer operates with the material of these traditional folk motives within a certain mode for his creations. His composition is nothing but his arrangement and combination of these limited number of motives.'

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[12] Egon Wellesz, *Eastern Elements in Western Chant: Studies in the Early History of Ecclesiastical Music* (Oxford, 1947). See, for example, pp. 89 and 117.

[13] A. Z. Idelsohn, *Jewish Music in its Historical Development* (New York, 1948). See pp. 24–5.

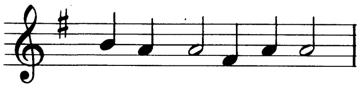
The suggestions made by both, regarding the creation of compositions in a mode by the assembling of formulae, are evidently relevant to what analysis has shown to be happening in the structure of *Ō-dai hajin-raku*, and it was clearly necessary to extend analysis from the drum-beat periods of the *Prelude* to the drum-beat measures, and measure-equivalents, of the *Broaching*.

Study of the *Broaching* led to recognition of a number of groups of formulae, each including a number of variants. It also became clear how the formulae are absorbed into the composition, losing their fragmentary nature in the flow of long and satisfying modal melodies. The music itself we can now enjoy at length, and the manner of its construction we can now understand. The following are but two examples of the large family-groups of formulae and formula-repetitions in the *Broaching*.

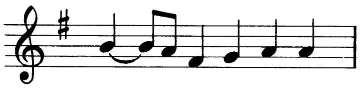
## TABLE 10

Formulae and formula-repetitions in the *Broaching*

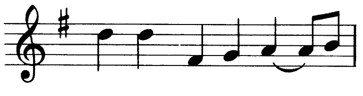
**1**



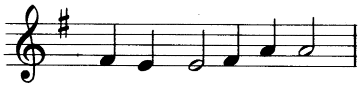
Section 1, measure 1.



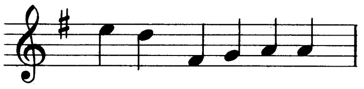
$1_3$, $2_3$.



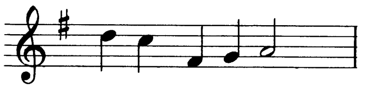
$1_7$.



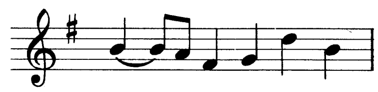
$1_9$.



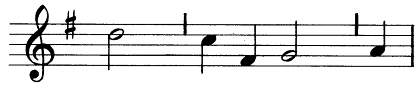
$2_7$, $4_7$.



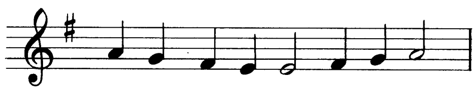
$1_{18}$, $2_{18}$, $3_{18}$, $4_{18}$.



$4_3$.

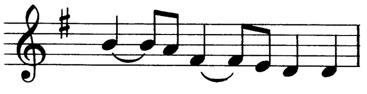


$6_{14-16}$.

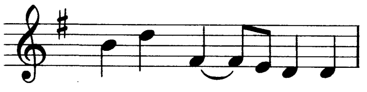


$6_{16}$, $6_{17}$.

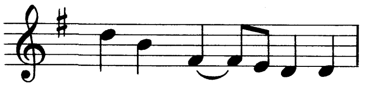
**2**



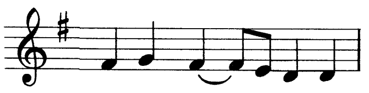
$1_2$, $1_{10}$, $2_2$, $2_{10}$, $4_2$, $4_{10}$.



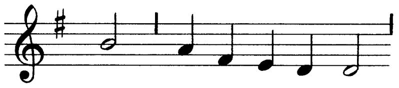
$1_4$, $2_4$.



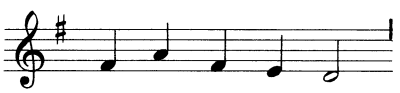
$1_{13}$.



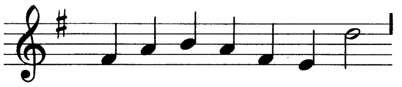
$4_4$.



$5_9$, $5_{10}$.



$6_2$.



$6_8$.

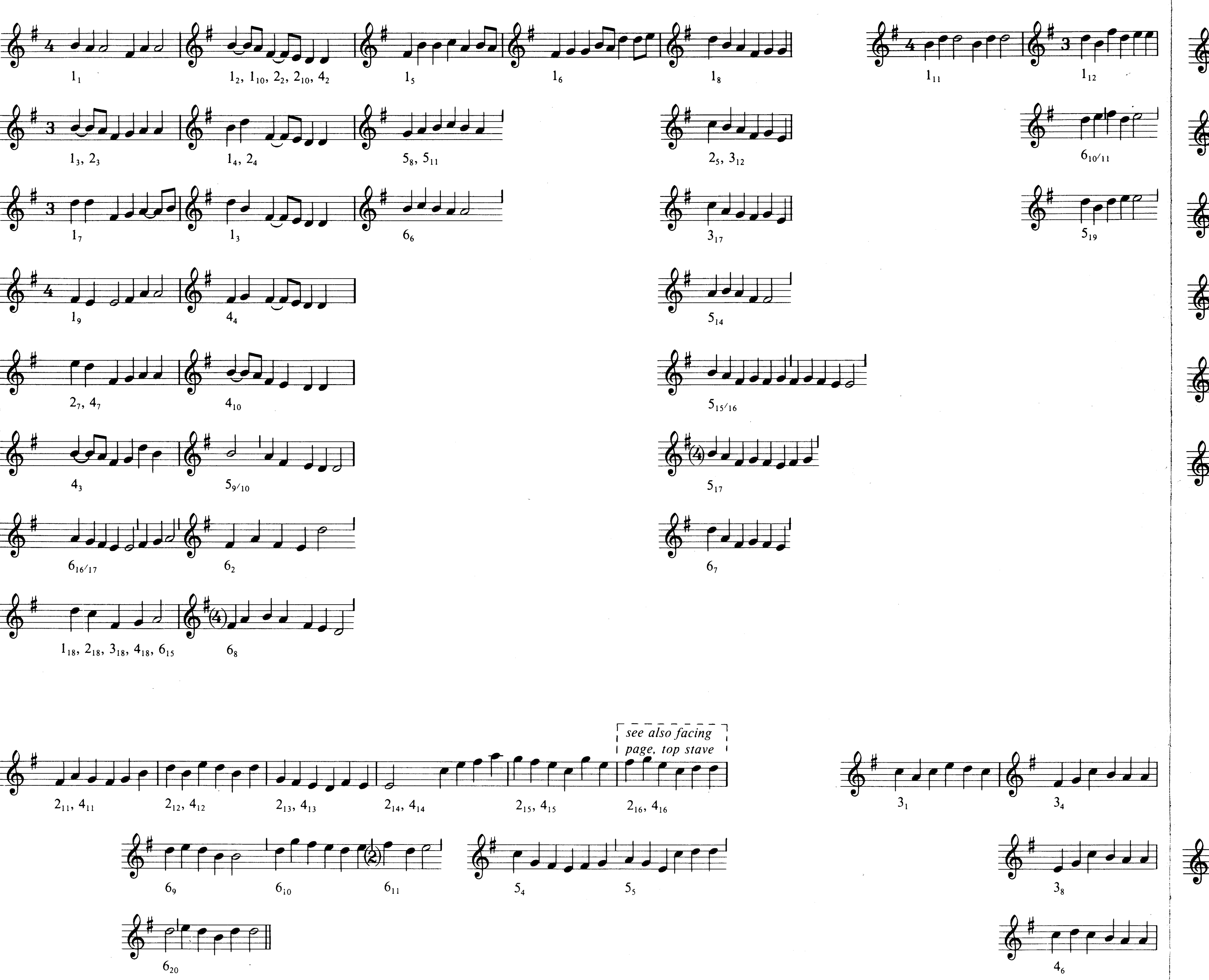
Opinions may vary concerning relationships, when assembling formulae into such groups; this is inevitable and in no way invalidates the general conclusions reached. Although the musical material is restricted, and limited in its potential by its very nature, the composer evidently exercises skill in avoiding the commonplace and the monotonous. The note-set of *Ichikotsu-chō* is a heptatonic octave-species, without the capacity of modulation in the Western sense, and lacking chromatic resource. The choice of octave-placement and of rhythmic grouping were the principle choices available to the composer of this music according to its functions, idiomatic instrumental styles and ranges, and in accordance with the established musical conventions of his experience. What is greatly to the credit of the Tang musicians is the variety of monophonic texture achieved from their materials. Their skill is proven by the ingenuity and musicality of this suite.

In the following chart of formulae in the *Broaching*, larger and smaller family-groups of formulae are displayed, and the location of each member of a group is shown; every measure and measure-equivalent is accounted for.

# TABLE 11

## *Broaching*

Formulae, and familial groups of formulae, covering all measures and measure-equivalents. Large Arabic figures indicate the Section-number, small Arabic figures, the measure or measure-equivalent number.



$1_{1}$ — $1_{2}$, $1_{10}$, $2_{2}$, $2_{10}$, $4_{2}$ — $1_{5}$ — $1_{6}$ — $1_{8}$ — $1_{11}$ — $1_{12}$

$1_{3}$, $2_{3}$ — $1_{4}$, $2_{4}$ — $5_{8}$, $5_{11}$ — $2_{5}$, $3_{12}$ — $6_{10/11}$

$1_{7}$ — $1_{3}$ — $6_{6}$ — $3_{17}$ — $5_{19}$

$1_{9}$ — $4_{4}$ — $5_{14}$

$2_{7}$, $4_{7}$ — $4_{10}$ — $5_{15/16}$

$4_{3}$ — $5_{9/10}$ — $5_{17}$

$6_{16/17}$ — $6_{2}$ — $6_{7}$

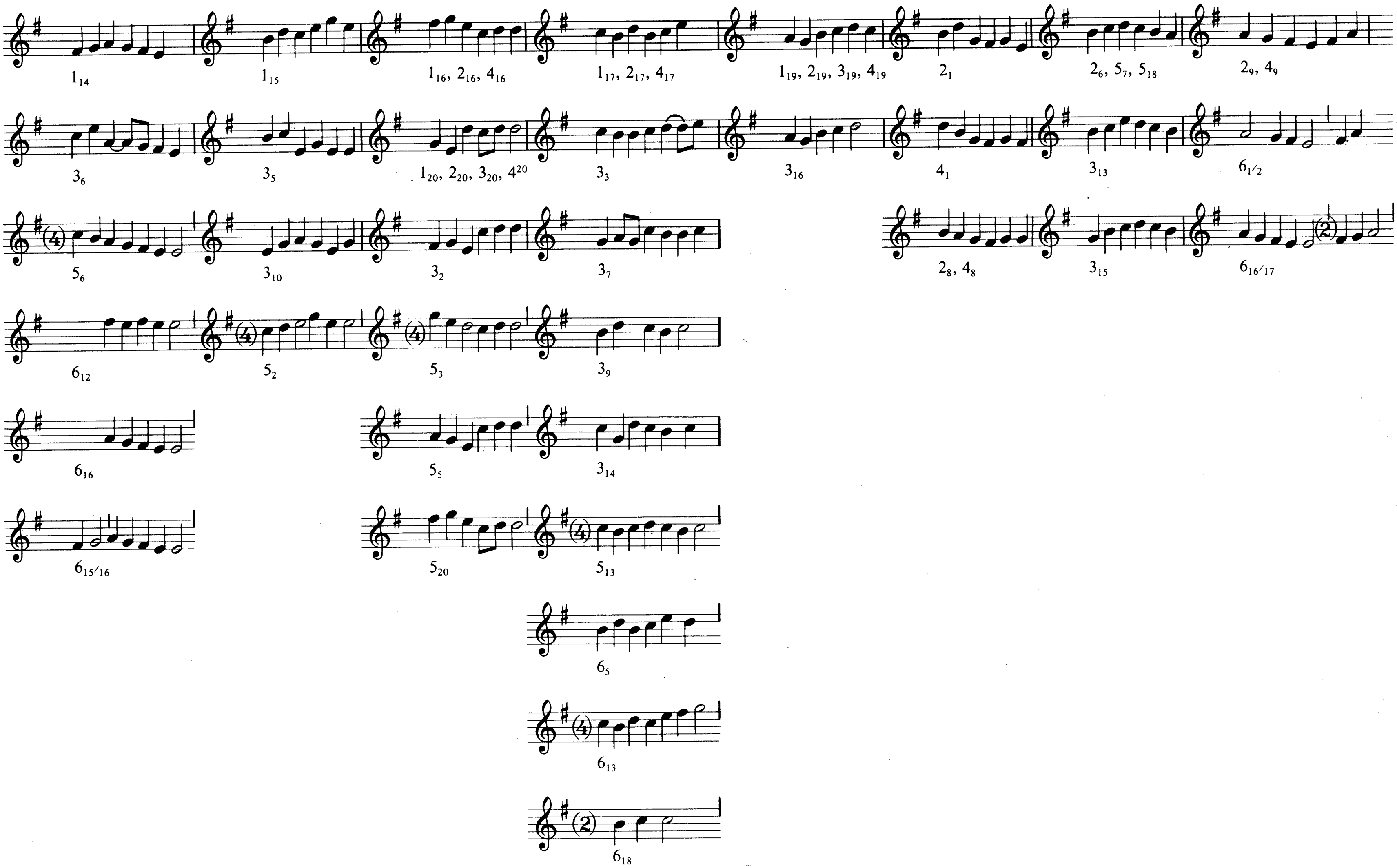
$1_{18}$, $2_{18}$, $3_{18}$, $4_{18}$, $6_{15}$ — $6_{8}$

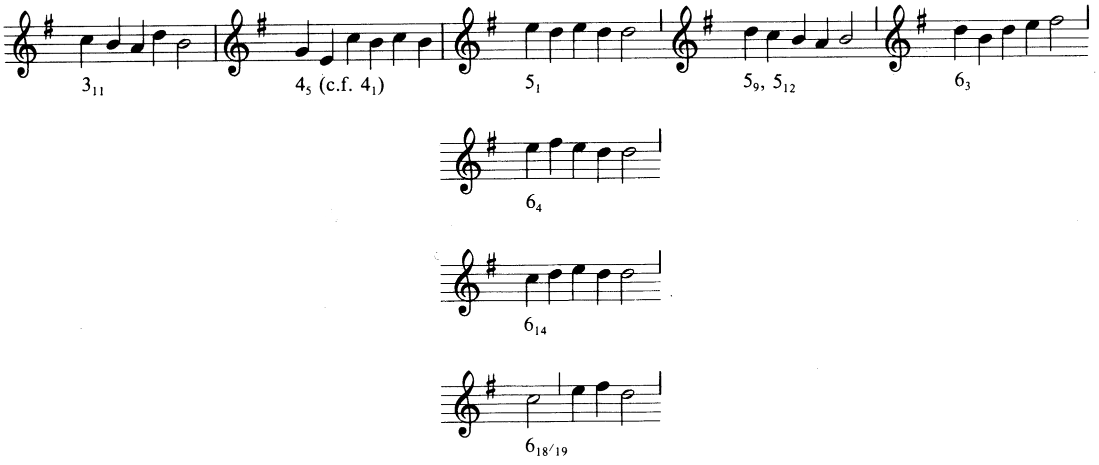
*see also facing page, top stave*

$2_{11}$, $4_{11}$ — $2_{12}$, $4_{12}$ — $2_{13}$, $4_{13}$ — $2_{14}$, $4_{14}$ — $2_{15}$, $4_{15}$ — $2_{16}$, $4_{16}$ — $3_{1}$ — $3_{4}$

$6_{9}$ — $6_{10}$ — $6_{11}$ — $5_{4}$ — $5_{5}$ — $3_{8}$

$6_{20}$ — $4_{6}$


$1_{14}$
$1_{15}$
$1_{16}$, $2_{16}$, $4_{16}$
$1_{17}$, $2_{17}$, $4_{17}$
$1_{19}$, $2_{19}$, $3_{19}$, $4_{19}$
$2_{1}$
$2_{6}$, $5_{7}$, $5_{18}$
$2_{9}$, $4_{9}$
$3_{6}$
$3_{5}$
$1_{20}$, $2_{20}$, $3_{20}$, $4^{20}$
$3_{3}$
$3_{16}$
$4_{1}$
$3_{13}$
$6_{1/2}$
$5_{6}$
$3_{10}$
$3_{2}$
$3_{7}$
$2_{8}$, $4_{8}$
$3_{15}$
$6_{16/17}$
$6_{12}$
$5_{2}$
$5_{3}$
$3_{9}$
$6_{16}$
$5_{5}$
$3_{14}$
$6_{15/16}$
$5_{20}$
$5_{13}$
$6_{5}$
$6_{13}$
$6_{18}$

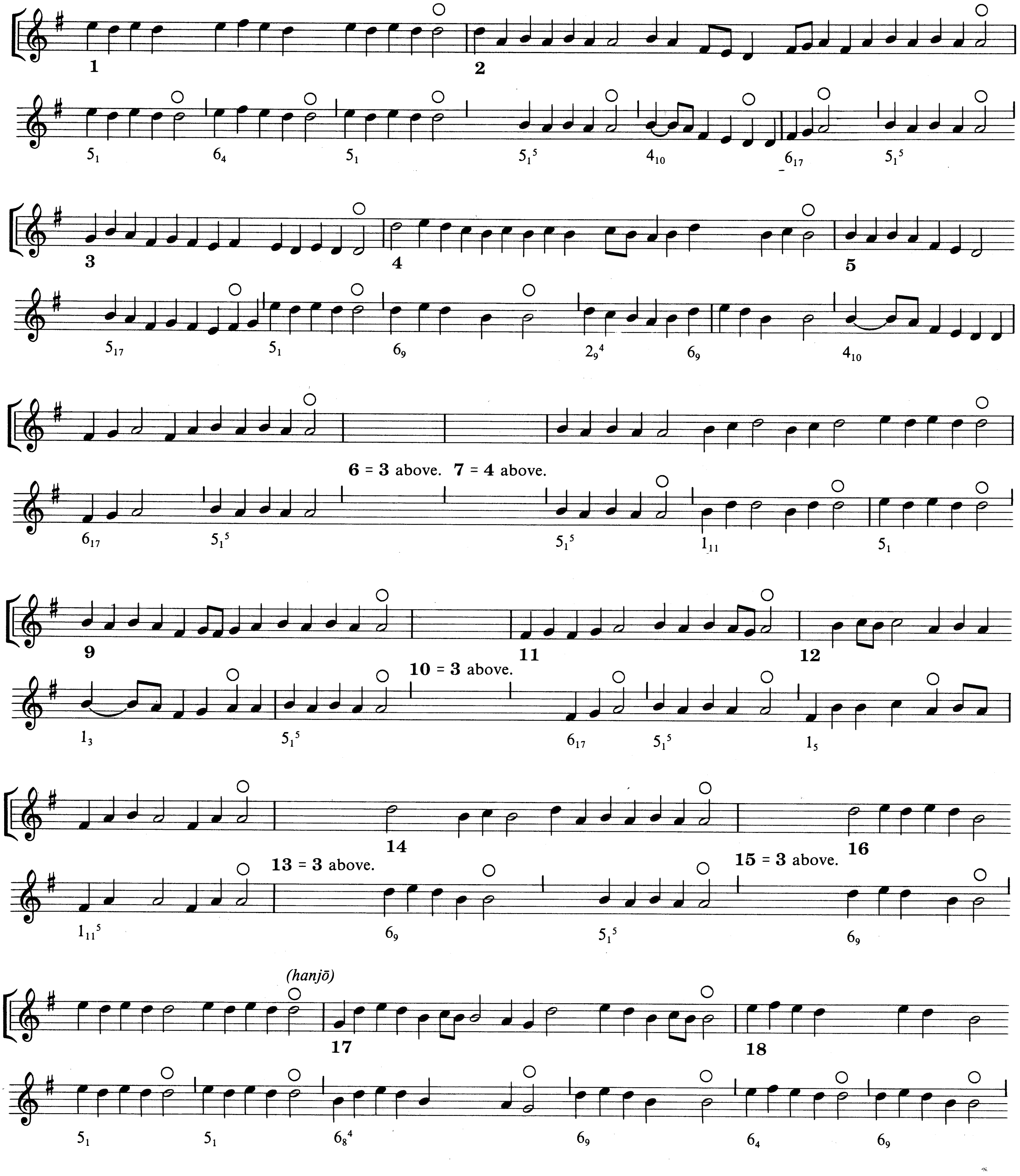

$3_{11}$
$4_{5}$ (c.f. $4_{1}$)
$5_{1}$
$5_{9}$, $5_{12}$
$6_{3}$
$6_{4}$
$6_{14}$
$6_{18/19}$

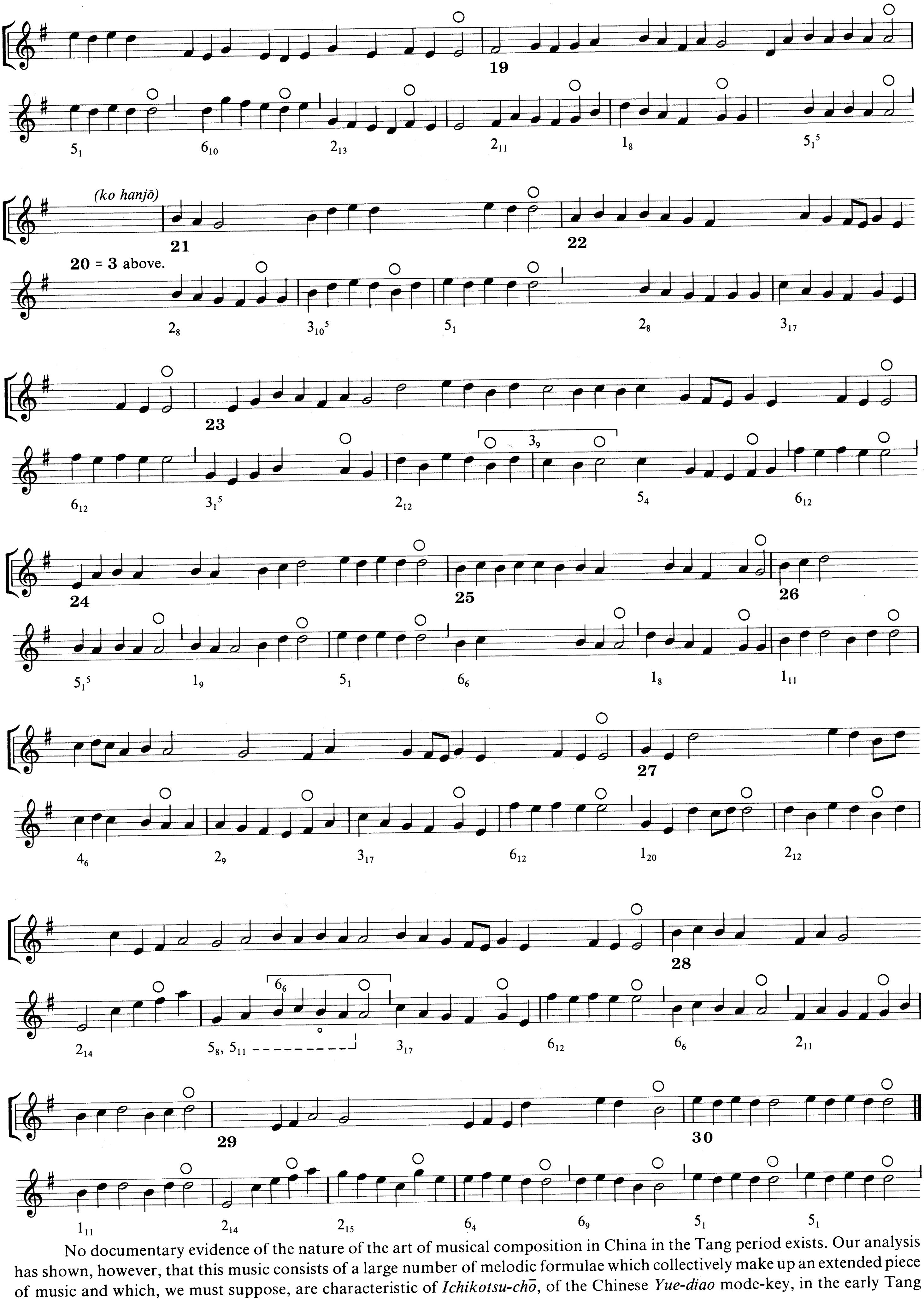
To complete this first analysis of *Ō-dai hajin-raku*, and in support of the view that an assembly of formulae, the substance of the mode, is common to the composition as a whole, it can further be shown that, not only are these motives the formulae of which the *Broaching* are constructed, they are also the formulae of which the *Processional* and the *Prelude* are constructed. The first two movements of the suite are in fact constructed entirely from fragmentary materials of the *Broaching*.

## TABLE 12

The formulaic relationship between *Prelude* and *Broaching*

Modal formulae from the *Broaching* (identified by signatures in the form Nn) underlie each equivalent phrase of the conflated *Prelude*.


1
2
5₁
6₄
5₁
5₁⁵
4₁₀
6₁₇
5₁⁵
3
4
5
5₁₇
5₁
6₉
2₉⁴
6₉
4₁₀
6 = 3 above. 7 = 4 above.
6₁₇
5₁⁵
5₁⁵
1₁₁
5₁
9
11
12
10 = 3 above.
1₃
5₁⁵
6₁₇
5₁⁵
1₅
14
16
13 = 3 above.
15 = 3 above.
1₁₁⁵
6₉
5₁⁵
6₉
(hanjō)
17
18
5₁
5₁
6₈⁴
6₉
6₄
6₉


19
$5_1$
$6_{10}$
$2_{13}$
$2_{11}$
$1_8$
$5_1^5$
(ko hanjō)
21
22
20 = 3 above.
$2_8$
$3_{10}^5$
$5_1$
$2_8$
$3_{17}$
23
$6_{12}$
$3_1^5$
$2_{12}$
$3_9$
$5_4$
$6_{12}$
24
25
26
$5_1^5$
$1_9$
$5_1$
$6_6$
$1_8$
$1_{11}$
27
$4_6$
$2_9$
$3_{17}$
$6_{12}$
$1_{20}$
$2_{12}$
28
$6_6$
$2_{14}$
$5_8$, $5_{11}$
$3_{17}$
$6_{12}$
$6_6$
$2_{11}$
29
30
$1_{11}$
$2_{14}$
$2_{15}$
$6_4$
$6_9$
$5_1$
$5_1$

No documentary evidence of the nature of the art of musical composition in China in the Tang period exists. Our analysis has shown, however, that this music consists of a large number of melodic formulae which collectively make up an extended piece of music and which, we must suppose, are characteristic of *Ichikotsu-chō*, of the Chinese *Yue-diao* mode-key, in the early Tang period.

# Aspects of the suite-form in East Asia

## Ō-dai hajin-raku, Toraden, *and* Shunnō-den, *in the light of the development of the musical form:* Large Piece *(*daqu 大曲 *) in China, and of the forms of archaic dance-survivals elsewhere in Eurasia.*

In the case of *Shunnō-den*, and if the history of the origin of this suite is true, namely, that it originated in the composition of a *contrafactum* of the warbler's song during the reign of Li Zhi 李治, the Gaozong Emperor 高宗 (reigned 650-83), it is certain that a *Bird-Tune* must have been the original nucleus of the work. The creation of other movements surrounding this nucleus is perhaps already implied by the statement, relating to Bo Mingda (the composer, of Kuchean descent), that 'Afterwards he also devised a dance-piece' (see p. 45). What was composed, 'copying' the warbler's songs, was (we are told) 'The Singing of Spring Warblers'; so that the *Bird-Tune* itself was, presumably, first called by the title later applied to the suite.

Tradition does not suggest that a particular composition served as nucleus in the development of *Toraden*. Nevertheless, bearing in mind the implied gyratory character of the various 'Sogdian Whirls', and of 'The Whirl-Around' likewise, only one movement of the suite as we have it now is metrically appropriate to serve as accompaniment to a gyratory dance, namely, the *Entering Broaching* (*Juha* 入破) in 3/2-time.

In Western Asia, *semā* is the name of the gyratory dance of Mevlevî dervishes; *semā etmek* (= 'to do or perform *semā*) is to whirl in an ecstatic state; and *semāî* is both a rhythmic pattern of three beats to the measure, or half-measure, *and* a musical form, originally restricted to vocal music. In the music played during Mevlevî worship (the *ayin*), the several *semāî* are sung in measures commonly transcribed with a 6/4-signature. The *ayni şerif*, played during the *semā* is then a composition in four sections in 6/4, both sung and accompanied by instruments.

The correlation of whirling dance with a tune of uneven beat — simple triple or compound time — seems to be a general dance-phenomenon. Though Turks, in reference to the gyrations of the Mevlevî dervishes, avoid using the usual term *oyun* applied to dance — to folk-dance, for example — preferring the term *ayin*, and although devout Turkish readers may well be shocked at the suggestion, there is some evidence that all gyratory dances are correlated with uneven metres in threes, or multiples of three.

If this is so, then *Toraden* (like *Shunnō-den*) may have developed by accretion, other movements being added progressively to a single nuclear movement.

The occurrence of such a process of amplification by accretion is well documented in the history of one of the most considerable *Large Pieces* in the repertory of the 7-stringed zither (*qi-xian qin, gu-qin* 七絃琴，古琴). The developmental history of *Guangling-san* 廣陵散 formed part of a collective study of this score,[14] published under the aegis of the Research Institute for Traditional Music, Central Music College, Peking (1958). The task of investigating the history and development of the piece was undertaken by Mr Wang Shixiang 王世襄. In the absence of sources in notation earlier than the first printing of the piece in tablature in 1425 (in the *Shenqi mipu* 神奇秘譜 of Qu Xian, Prince of Ning 寧王，臞仙), Mr Wang noted, in literary texts from the Tang onwards, the number of movements ascribed to the piece, and the number of 'beats' (*pai* 拍) in each. The significance of the term 'beat' here appears to be that of 'drum-beat period' or 'measure' as used elsewhere in *Music from the Tang Court*. The first report cited is from the early eighth century and indicates a 'suite' of two movements only: *Prelude* (*Xu* 序) (five 'beats') and *Tune proper* (*Zheng sheng* 正聲) (18 'beats'). By the late eighth century, this has become a suite in four movements: *Small Prelude* (3 'beats'), *Large Prelude* (5 'beats'), *Tune proper* (18 'beats'), and *Finale* (*Luan sheng* 亂聲) (10 'beats'). By the date of printing of the *Shenqi mipu*, the piece consists of six movements and a total of 45 'beats'; transcribed into staff notation on a single stave it now occupies 22.5 pages.

This then is a single well-attested instance of substantial growth by accretion; but undoubtedly it is not unique, and the same process has occurred in more recent times with other pieces in the *qin*-repertory — for example, 'Water and Clouds on Rivers Xiao and Xiang' 瀟湘水雲. Accretional growth is revealed on comparing the version in the *Shenqi mipu* edition with those of later books of *qin*-tablature.[15]

It is worthy of note that the earliest condition of *Guangling-san*, reported from the early eighth century, is of two movements only. Bearing in mind the fact that the *Processional* of *Ō-dai hajin-raku* derives from the end of the *Prelude* (and may well have been devised in Japan, since a *Processional* is not a known standard movement in the Chinese suite-type known as 'Large Piece'), *Ō-dai* itself consists of two movements only: a *Prelude*, originally with 40 drum-beat periods (*pai* in the Tang sense) and a second movement in six Sections, each of 20 drum-beat periods. The fact that *Ō-dai* has the bipartite structure of a known Tang-suite, as recorded in the early eighth century, strengthens the case for believing this piece to be that performed in the time of the Xuanzong Emperor (713-56).

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[14] *Guangling-san*, Zhongyang yinyue-xueyuan minzu-yinyue yanjiusuo 廣陵散，中央音乐学院民族音乐研究所, Yinyue-chubanshe chuban 音乐出版社出版 1958.

[15] *New Oxford History of Music*, II (London, 1957), Chapter 2, pp. 117–9.

This bipartite structure may reflect an archaic pattern, common to the dance-music of Europe in the late Middle Ages and in the Renaissance, where a *Vortanz* is followed by a *Nachtanz*, the former being slow and the latter lively. In Europe, the two parts were associated with the practice of *proportio*; that is to say, in the simplest cases, a slow melody in an even rhythm (4/4 or 2/2), with two feet to the measure, functions as *Vortanz* and is converted to a more lively melody, by augmenting or diminishing both feet, converting twos to threes. The form survives, as recognized by Martin,[16] in stick-dances of Eastern Europe (see p. 106). Bipartite forms also survive on the Black Sea Coast, in North-Eastern Turkey.[17]

## *Mensural features of unmeasured, tempo-giusto Preludes*

The *Prelude* of *Ō-dai hajin-raku* (Fascicle 1, pp. 43-55) is representative of a class of *Preludes* that consist of a number of drum-beat periods, differing in length. Each period is formed from a sequence of binary units of two units of duration. The musical line of each period comes to rest on a terminal cadence-note that is almost invariably sustained for two beats; and the number of different cadence-notes is restricted.

Since editing the *Prelude* of *Ō-dai hajin-raku*, it has become apparent that, in this class of *Preludes*, the placing of signs for drum-beats ( ○ or ● or 百 ) *after* cadence-notes, and *in* the sequence of the primary tablature-signs for notes, may be yet another instance of the retention, in later documents, of an earlier style of mensural notation. Marett and Condit had each previously reported an instance in which *hyaku*-signs follow the note affected, and the observations of both have been summarized by Marett.[18] In *Ko sō-fu*, the early manuscript of *Togaku*-pieces in zither notation,[19] *hyaku*-signs are present in one piece only, the last to be written in that manuscript, and are placed, as Marett states, '*within* the column of tablature-signs'. The title of this piece may be translated as 'Devas and men' or simply 'Devas': *Tenninraku*[20] 天人樂 .

While it is true that *hyaku*-signs occur in the sequence of tablature-signs for notes, and follow the note on which the ictus falls — and to this extent are *within* the column, they do not lie on the axis of the column but to the right of that axis. Indeed, they tend to fall on a line slightly to the right of the tablature-signs for the lower notes of simultaneous or broken octaves on the zither (Plate 1, (a)). In the extract from the *Jo* of *Ō-dai*, shown in facsimile in Fascicle 1, Plates 3, 4, the *hyaku*-signs are slightly more to the right than this. In *Ko sō-fu* and in *Tenninraku*, the stop, *tei* 丁 , is written (in four instances) following, and beneath, the *hyaku*-sign; in JCYR, while *tei* follows the *hyaku*-sign, it is not, as shown in the facsimile, in line with it.

Marett has discussed the placing of black *hyaku*-signs — in Sections 2 and 3 of the *Prelude* to 'The Military Official (Banshiki)' *Banshiki Sangun* 盤涉参軍 — *below* the note on which the ictus falls, and also the writing of red *hyaku*-signs in their normal position to the *right* of that note, seemingly to indicate that the drum-beat, although written following the note, is to be played simultaneously with it. In all three manuscripts of *Hakuga no fue-fu* (A, B, and C) (used by Marett during his doctoral research), the *hyaku*-signs that follow the note in the two Sections of the *Prelude* are written, strictly speaking, to the right of the vertical axis on which the flute-tablature signs are written (Plates 1 (b), 2 (a), (b)). As argued by Marett, Copies A and C are probably copies of the copy made in 1731 by Toyohara no Hitoaki, A having been written not later than 1833; C is undated. All three copies include both the first colophon of Minamoto Ason no Hiromasa of 966 and the second colophon of 1098. All three punctiliously reproduce the placing of black *hyaku*-signs slightly to the right of the column-axis. Evidently, the placing of the *hyaku*-signs *following* the affected note and *to the right* of the column-axis in the Preludes to *Ō-dai* and (in this Fascicle) to *Toraden* and *Shunnō-den* is precisely similar to their placing in *Banshiki Sangun* (*Prelude*, Sections 2 and 3) and in *Tenninraku*. The presence in *Banshiki Sangun* of additional *hyaku*-signs to the right of the note that precedes the black *hyaku*-sign justifies our applying the drum-stroke to that note. Contrary to what was proposed in Fascicle 1 (p. 30) we now believe that the beat falls on the cadencing-note, not after it.

On 30 January 1981, Dr Elizabeth Markham wrote reporting her observation that in an early flute-score — the second in sequence, counting HFF as the first — namely, the *Kaichū-fu* 懐中譜 (1095), *hyaku*-signs in the *Prelude* of *Shunnō-den* are regularly placed *to the right of the column of tablature-signs for notes*. This suggests that the editor was aware of the true metrical significance of *hyaku* written within the column, following the note affected, and in copying transcribed from the older notation-system into the newer. In preparing the quasi-fullscore of *Shunnō-den*, we have continued to place the *taiko*-beats where they occur in the manuscripts; but it is our view that the ictus should fall on the cadential note, and on the first beat of that note if it is lengthened to minim/half-note value.

In the light of these considerations, it seems probable that the *Bird-Tune* — marked 'Play like a *Prelude*, but quickly' (KF/HSFR/RK) and also 'Lengthen like a *Prelude*' (SGYR) — was originally a mosaic of 2/2, 3/2, and 4/2, measures. Accordingly, in the score of primary and secondary versions in parallel, the *hyaku*-signs have been placed in what we believe to be their correct positions. It is to be noted that the secondary version of JCYR (*dō kyoku*) is without *hyaku*. The piece can be read in 2/2 measures — apart from a single measure in 3/2; but it would be premature to conclude that this version is closer to the original condition.

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[16] György Martin, 'Weapon dance melodies and rhythmic multiplicity' in *Studia Musicologica Academiae Scientiarum Hungaricae 21, (1979)*, pp. 79–112. See p. 95.

[17] *Folk Musical Instruments of Turkey* (London, 1975). See p.330, *şamil* from Artvin, and transcription: pp. 331–5.

[18] A. J. Marett: 'Two Tang-music melodies for flute' in *Music & Tradition*, edited by D. R. Widdess and R. F. Wolpert (Cambridge University Press, 1981). See p. 48 et seq.

[19] This manuscript (Tenri University Library, Catalogue Number 761.179 jū 391) is printed in facsimile in *Kogakusho ishu* 古樂書遺珠 ( 善本叢書第十六巻 ) pp. 1–54. *Tenninraku* is to be seen on p. 51 of the facsimile.

[20] This reading is authorized by the manuscript, where the title is glossed as てんにんらく

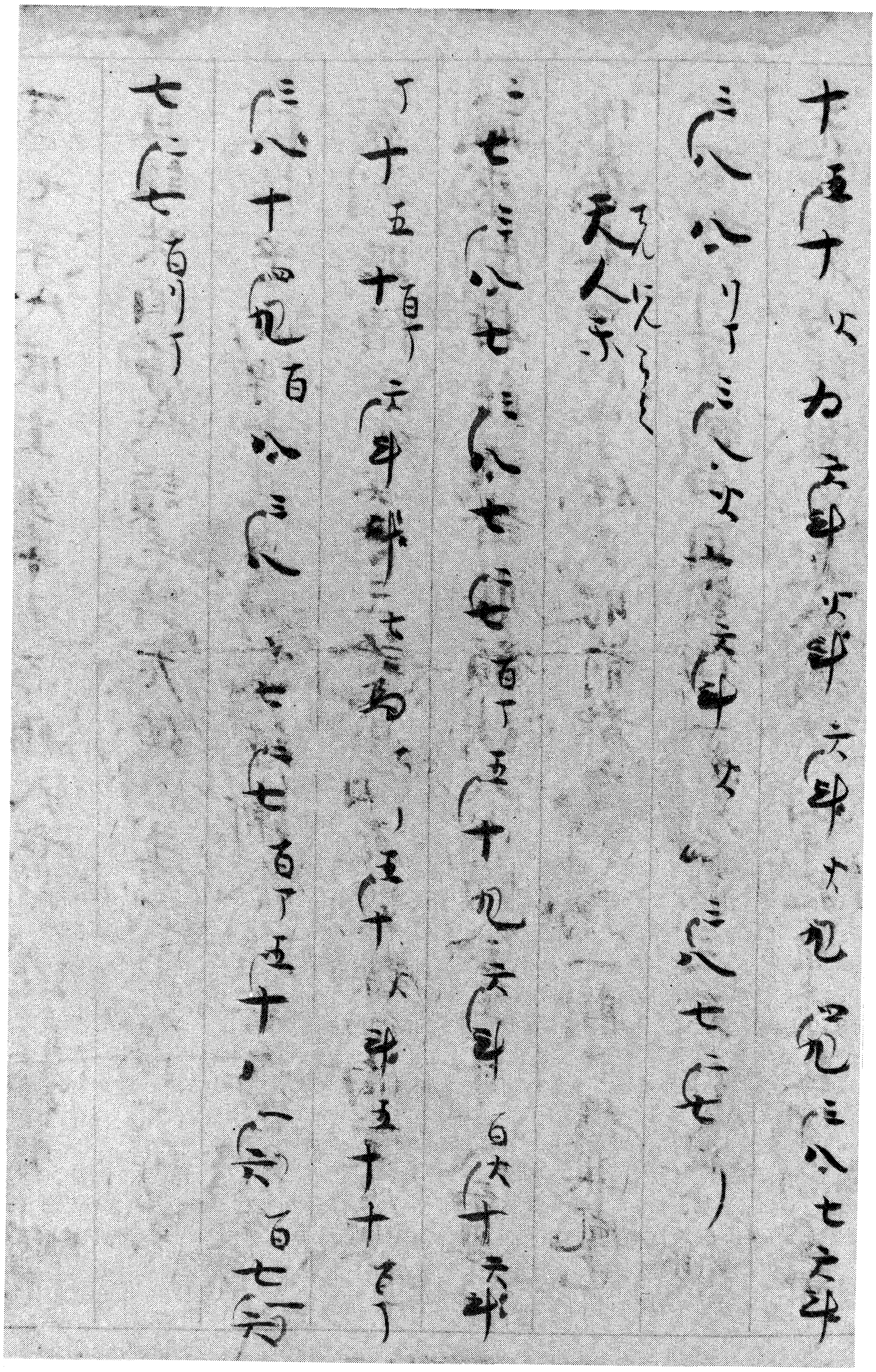


**Plate 1 (a)**

Plate 1: (a) *Ko sō-fu* (*c.* 1000, but probably preserving mensural notations that reflect practices of a century earlier than the time of Minamoto no Hiromasa/Hakuga; 918-80) (13-stringed zither *gaku-sō*) *Tenninraku*. Title, with *hiragana*-reading to right, in central column. Note the placing of bass drum-beat signs (*hyaku* 百) slightly to the right of the central axis of the columns of tablature-signs. Occasionally 百 is followed by the phrase end-stop *tei* 丁, and (at the end) by *hiku* (引) and *tei*. The bass drum-beat falls on the note that precedes *hyaku*.

Compare the placing of *hyaku* here with its placing in the *tempo giusto, senza-misura Preludes* of *Ō-dai hajin-raku* (Fascicle 1, Plates 2-4) and in *Toraden* and *Shunnō-den* (this fascicle) — to the right of the central axis and following the note on which the drum-beat falls.

The *Ko sō-fu* manuscript in the Tenri Central Library, Nara, Japan, is classed as an Important Cultural Property; the photograph is the property of that Library and is reproduced by permission.

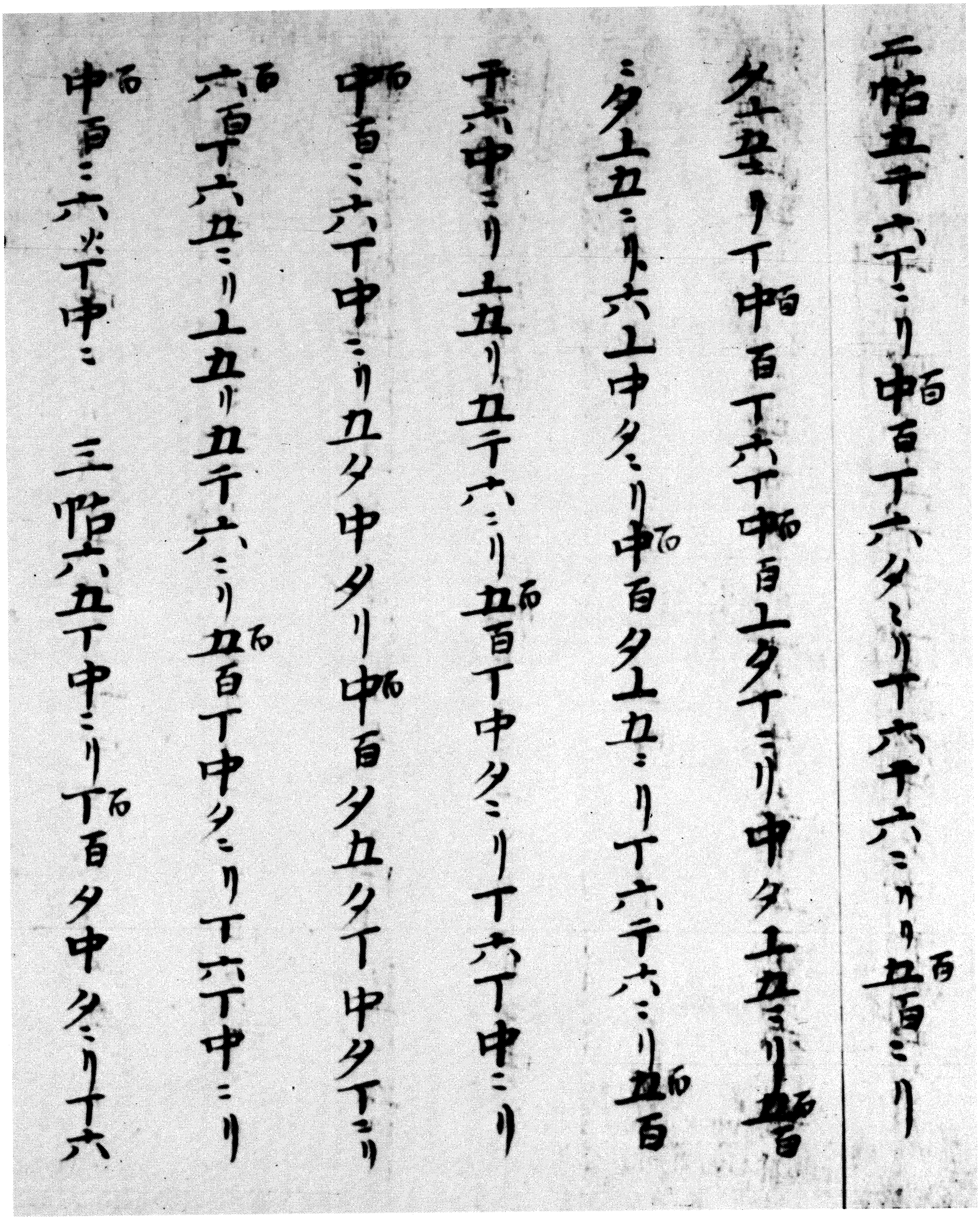


Plate 1 (b)

Plate 1: (b) *Shinsen gaku-fu* (completed in 966, but known only from copies of the eighteenth century or later — see Marett, *op. cit.*, Fascicle 1, p. 13, fn. 19) *Banshiki Sangun* (see this fascicle, p. 101, fn. 18), end of first, and beginning of second, Section of the *Prelude*, showing both original *hyaku* (in MS. in black ink) to the right of central axis and following the note on which the drum-stroke falls, together with elucidatory *hyaku* (here black, but in MS. in vermilion) to right of note on which the drum-stroke falls.

The two volumes of this MS. are numbers 87 and 88 in the *Catalogue of Rakusaidō Gagaku Manuscripts*, housed in the Research Archives for Japanese Music, Ueno Gakuen, Tokyo, directed by Professor Fukushima Kazuo.

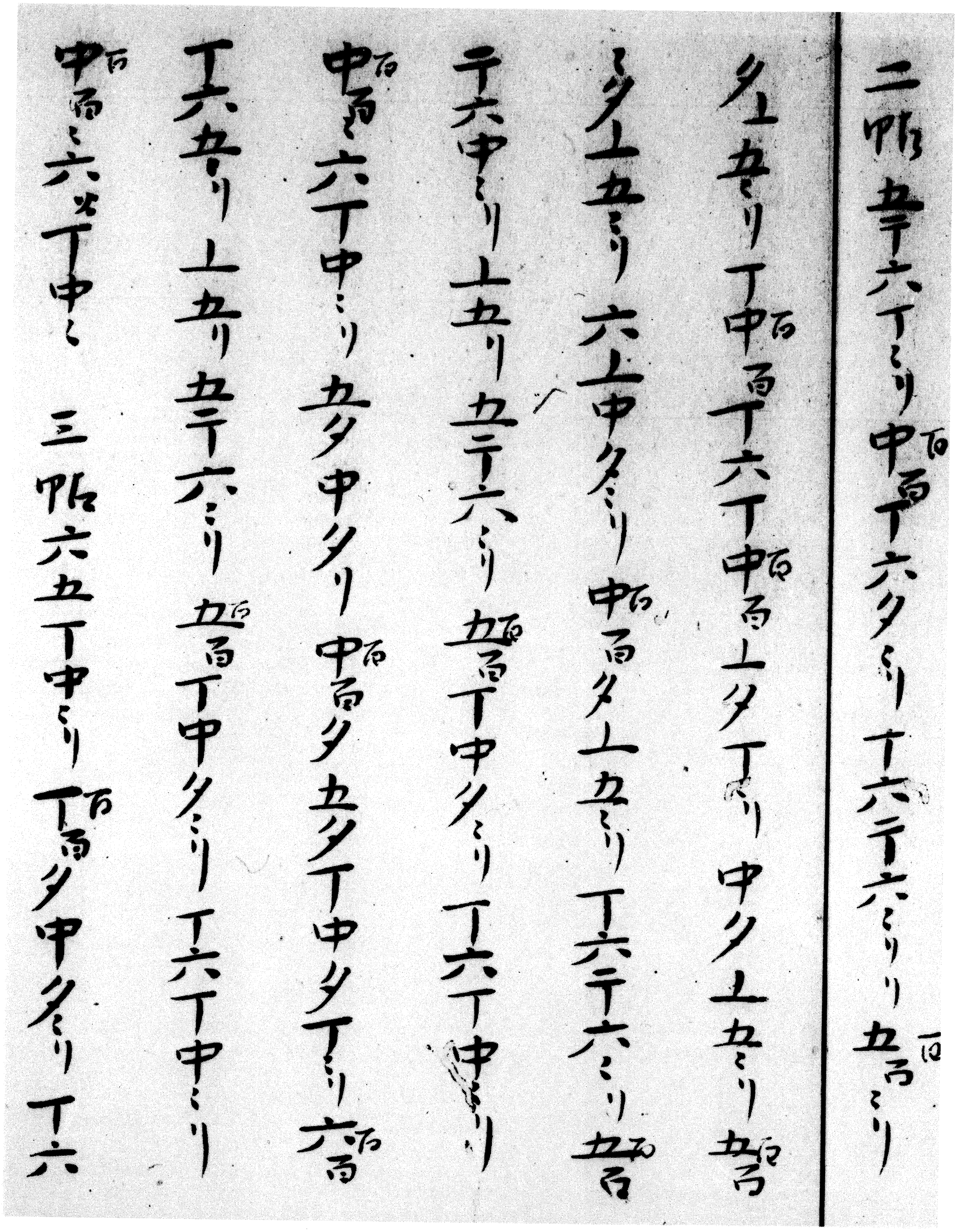


Plate 2 (a)

Plate 2: (a) The same passage as in Plate 1: (b), but from the unsigned and undated copy in the Library of *Geijutsu Daigaku*, Catalogue-number 1363.1 16.15.1.

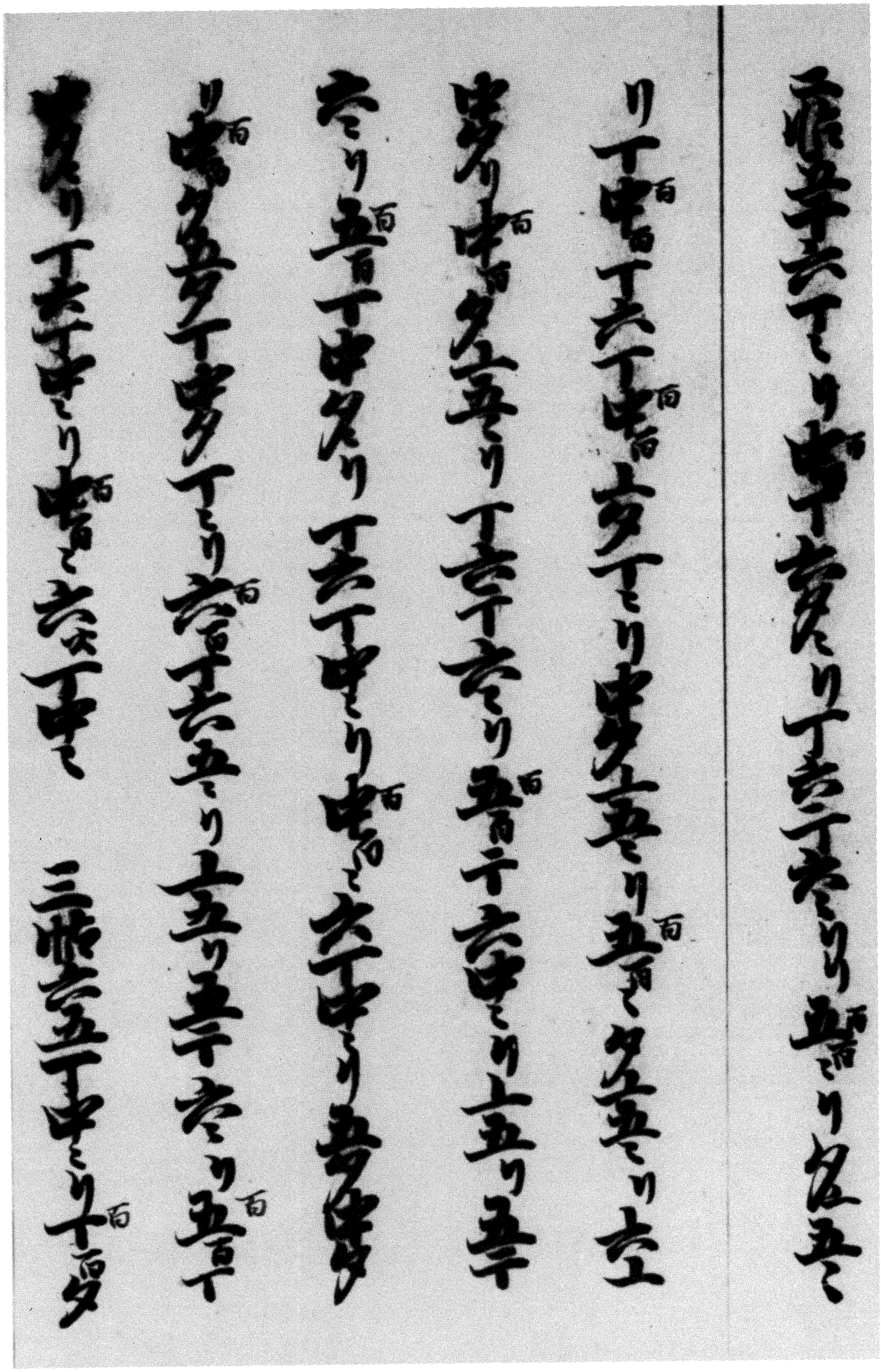


Plate 2 (b)

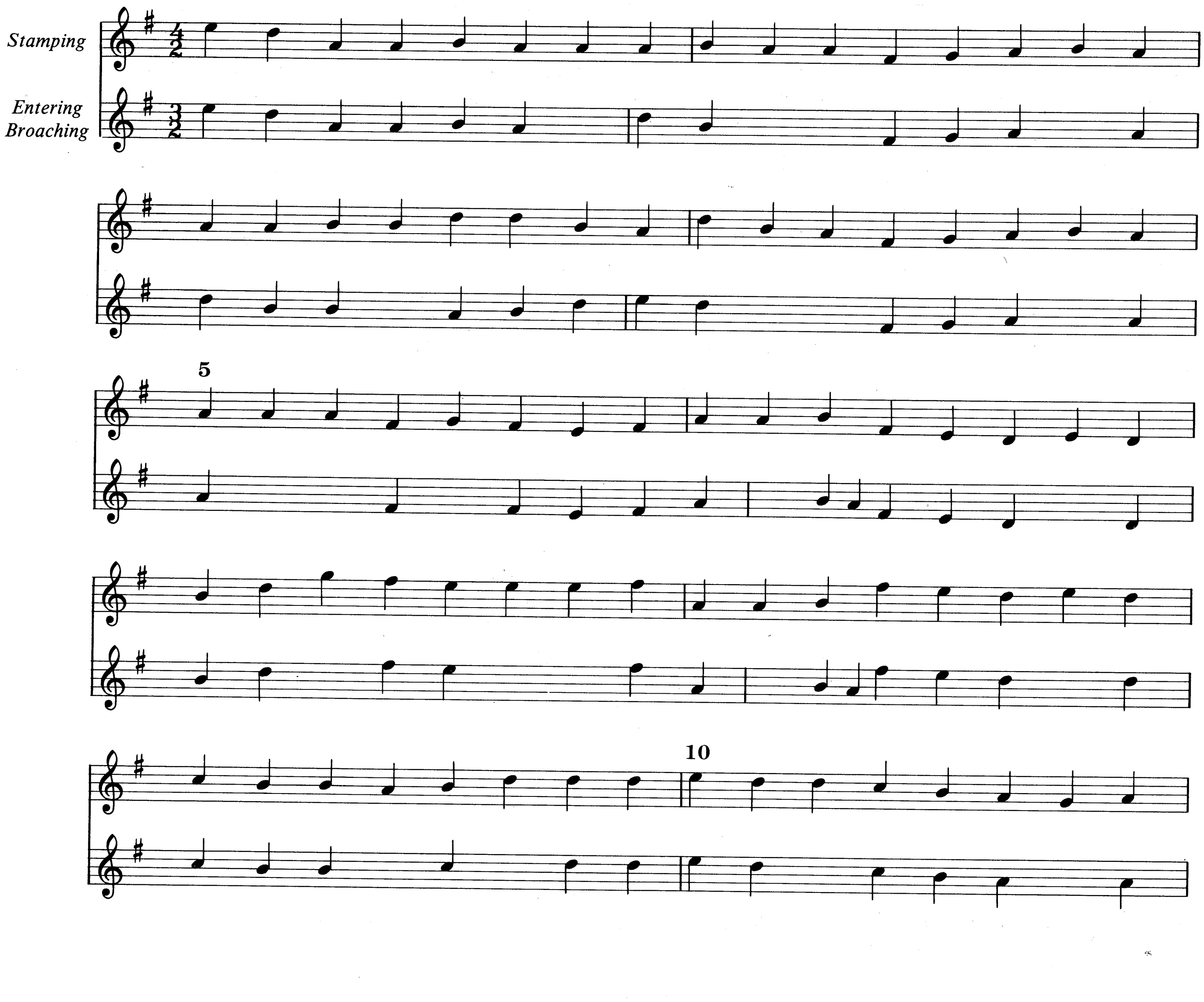
(b) The beginning of the second Section from another copy in the same library, Catalogue-number 1183 24/65 16.15.11.1. Plate 1 (b), and Plate 2 (a) and (b), are reproduced here to show that the placing of following-*hyaku* to the right of the central axis of the columns of tablature-signs is not an idiosyncratic practice of a single copyist, but a feature reproduced by all three copyists, and a feature to be observed in the oldest known manuscript in which *hyaku* is used at all, and in which *hyaku* follows the note on which the drum-beat falls — *Ko sō-fu* (Plate 1 (a)).

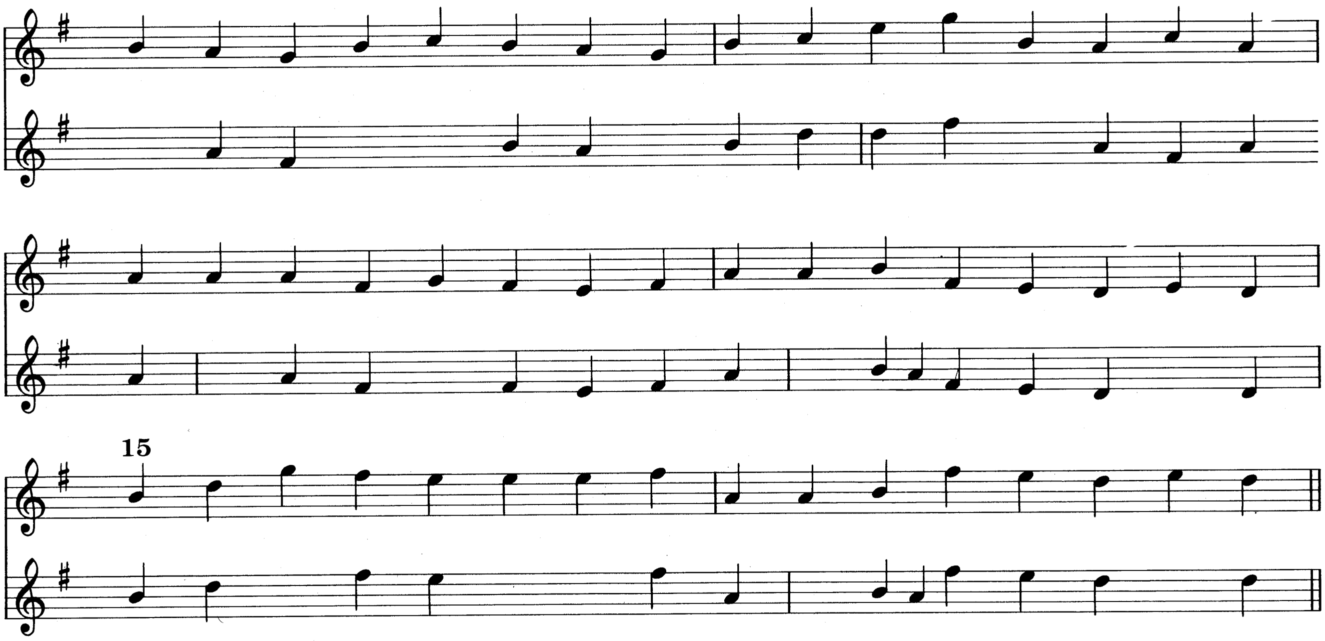
## *The phenomenon of* proportio *in musics of East Asia*

Martin's observations[16] on what he has called 'rhythmic multiplicity', that is, the regular transformation of a given song-melody (to which a dance is performed) into a sequence of two or three dances, were first set in train by a study of the *heyduck dance* of the sixteenth and seventeenth centuries, practised in the Carpathian Basin, a shepherd-soldiers' weapon-dance, performed with a stick, and presumably descended from weapon- and war-dances of antiquity. His examples show *either* slow, even-measured, 4/4, *sung* strophes succeeded by 'an increasingly' faster, *hummed* second-movement section in uneven metre; *or* slow, 6/8, *sung* melody followed by quick, even 2/4, *hummed* melody. Common to both types is the faster and indeed accelerating second phase of the dance, relating to the first phase. Martin correlates the renaissance of archaic dance-forms in Eastern Europe and especially of the stick-dances (= weapon-dances) with the circumstances of the Turkish occupation, from the time of the advance of Suleiman the Magnificent in 1526 onwards; but it is to be remembered that Magyar culture continued to be assaulted long after the departure of the Turks.

Although there is no simple relation of *proportio* between *Prelude* and *Broaching* in *Ō-dai*, there is a kind of proportion operative in the musical relationship between the *Stamping* and the *Entering Broaching* of *Shunnō-den*. In the comparative score shown in text-figure 1, where the shorter 3/2 measures of the *Entering Broaching* are laid under corresponding notes of the *Stamping*, both melodies have been simplified to crotchet/quarter-note movement only, eliminating all decorative notes of lesser durational value. As pointed out by Professor Nickson, in both movements, the block of four measures: 5, 6, 7, 8, is repeated as measures 13, 14, 15, 16. The form of both is A-B-C-B. The same initials and the same finals, in both pieces, occur in measures 1, 2, 4, 5, 6, 7, 8, 9, 10, 13, 14, 15, and 16; and there is sufficient identity for the two movements to be regarded as variants of each other. No regular principle seems to determine which note or notes were excised from the *Stamping* in order to obtain the *Entering Broaching* — if indeed the latter derives from the former; but musical links join the two movements in ways not immediately obvious. Measure 3 in both dances could be regarded as a variant by inversion of its parallel partner; measure 7 of the *Entering Broaching* might be seen as a shadow of measure 7 in the *Stamping*, the final *a* being taken from the beginning of measure 8 of the *Stamping*; and so on.

text-figure 1





That this method of converting 4/2 to 3/2 (or, in general, fours to threes) by reduction of each measure is not peculiar to *Shunnō-den*, and to the *Tōgaku*-tradition, is suggested by the relationship between *Prelude* and *Broaching* in the surviving *Lion-Dance* of the Yuan dynasty, already referred to (p. 13, fn. 20).

True *proportio* operates elsewhere in the *Tōgaku*-tradition, however, in the transformation of 2/2 and 4/2 measures to 3/2 and 6/2, invariably by lengthening the second beat of each two-beat foot. Furthermore, the resulting rhythms are all iambic. These transformed metres are those referred to (for no obvious reason) as *tada* 只 . Thus *yohyōshi* 四拍子 and *yahyōshi* 八拍子 may both be transformed to *tada-yohyōshi* or *tada-yahyōshi*. Slow forms (qualified as *nobe* 延 ) are now obsolete, but fast forms are still recognized, namely *haya-tada-yohyōshi* and *haya-tada-yahyōshi*. The iambic condition of these compound metres, resembles, in accentuation, that of dance-musics of Eastern Europe as noted by Martin (fn. 2, *op. cit.*, p. 100). The 5/4 or 5/2 metres, also present in the *Tōgaku*-tradition in Japan, have their counterparts in the variations in irregular metres to be observed in Transylvanian and Romanian dance-melodies.

Thus the *Broaching* of *Samajja* (*Somakusha/Sumozhe* 蘇莫者 ), which appears in HFF[21] in 4/2, is played today in *haya-tada-yahyōshi* (see Shiba Sukehiro, op. cit., Fascicle 1, p. 28 fn. 28; p. 315), barred by Shiba in alternating measures of 2/2 and 4/2. As compared with Hakuga's version, the modern version is also decorated in the *gakubyōshi*-manner by the insertion of passing and repeating notes. The basic metrical procedure is, however, that defined by Martin (op. cit., p. 99) 'in which both feet of a 2/2 measure are augmented or diminished leading to an enlarged compound measure.' This corresponds to the older West and Middle European historic form. Furthermore, the iambic character of the rhythm, in *haya-tada-yahyōshi*, corresponds to the accentuation in uneven, Eastern European, stick-dance tunes, rather than to old Western *proportio*.

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[21] A. J. Marett, 'Tunes notated in flute-tablature from a Japanese source of the tenth century' in *Musica Asiatica 1*, pp. 1–60. See p. 50.

## *Dance-traditions of Western and Eastern Eurasia*

Lest anyone suppose that the dance-traditions of *Bugaku* are necessarily wholly apart from those of Western Eurasia, the following preliminary comment may be made at this point. During a recent examination of a dance-score for the *Prelude* of *Shunnō-den*, written in 1876 (obtained by kindness of Professor Fukushima Kazuo and the Research Archives for Japanese Music of Ueno Gakuen College, Tokyo), Dr Martin observed that all movements of feet, legs, hands, arms, body, head, defined in the glossary of technical terms included in the manuscript (the terms themselves exist already in documents of the thirteenth century) are known to dancers of Mediaeval Europe, and to the folk-dance traditions of Eastern Europe. Furthermore, the character of the dance is as appropriate for women as for men. In the light of these observations, one may not regard the dance-tradition of *Bugaku* as something hermetically sealed off from the other traditions of Eurasia. And regarding the ancient character of weapon-dances in Eastern Eurasia also, it will be remembered that half the repertory of Confucian ritual dance consisted in 'military dances'. Indeed, the very existence of 'music' in the earliest meaning of the lexigraph *yue* was surely *ritual dance*, as defined in the *Record of Ritual Music*, the *Yueji* 樂記, now included in the *Record of Rites* (禮記, j. 11, p. 10b, *Sibu beiyao* edition). The *Yueji* is said to have been compiled from references to music in *The Officers of Zhou* (*Zhou guan* 周官) between 140 and 87 BC, and as Karlgren[22] showed, the *Zhou guan* must be dated at least to the second century BC. The definition of *yue* shows that the civil dances (with dancers carrying feathers and flute) and the war-dances (with dancers carrying shield and battle-axe) constituted the very concept of 'music' for Ancient China: 'Therefore bells, drums, reed-pipes, lithophones, [pheasant-] feathers, flutes, shields, battle-axes, are the tools of *yue*; crouching down, stretching up, looking down, looking up, joining, lining up, at ease, hastening, are the patterns of *yue*.' 故鐘鼓管磬。羽籥干戚。樂之器也。屈伸俯仰。綴兆舒疾。樂之文也。

(I am indebted to Dr M. A. N. Loewe for help with the translation of this passage.)

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[22] Bernard Karlgren, 'The early history of the Chou Li and Tso Chuan texts' in *The Museum of Far Eastern Antiquities Stockholm*, Bulletin No. 3, pp. 1–59. See pp. 2ff.

With Fascicle 3 the series will begin publication of smaller suites and single pieces, together representative of the 'middle-sized pieces' and 'small pieces'' (*chūkyoku* 中曲 and *shōkyoku* 小曲) of the threefold classification, in which the *daikyoku* 大曲 are the largest suites. The *chūkyoku* and *shōkyoku* in *Ichikotsu-chō* include some of the items from the *Tōgaku*-repertory which are both most attractive as music and most interesting in terms of their historical, cultural, and geographical associations. This fascicle will also include a newly transcribed flute-score of *Ō-dai hajin-raku*, from the reputedly eleventh-century manuscript *Kaichū-fu*, in parallel with the conflation discussed in Fascicle 2, together with single-stave, conflated, justified versions of *Toraden* and *Shunnō-den*, and structural analyses of these two suites.

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